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HYMNS: A CONGREGATIONAL STUDY

James Rawlings Sydnor

Student Edition



Commissioned by

The Executive Committee,
The Hymn Society of America

and

The Skills and Resources Committee,
The American Guild of Organists

AGAPE
Carol Stream, Illinois 60188

Theology Library
SCHOOL OF THEOLOGY
AT CLAREMONT
California

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Printed in the United States of America
ISBN 0-916642-19-4

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Preface

This is a study guide for any members of a congregation who desire to explore the interesting and beneficial realm of congregational music—hymns and their varied uses. Requests for such a congregational hymn textbook for classes and individual study have been received in large numbers at the national offices of the Hymn Society of America and the American Guild of Organists. So both of these national church music organizations have authorized the writing and publication of *Hymns: A Congregational Study*. Two editions have been prepared—a *Student Edition* and a *Teacher's Guide*.

Because these two sponsoring organizations have members who serve congregations of many faiths, this hymn study had to be based on broad principles and practices which are common to most denominations. It is evident that the materials of this course must be creatively adapted by the many groups of persons who elect to engage in this study. These classes may be large or small, urban or rural, liturgical or non-liturgical. They will include persons of many different ages.

The study is restricted to the subject of hymns. I realize that a number of congregations, especially those using a required liturgy, sing various other expressions of faith. They may chant the psalter and they may voice their prayer and praise in brief acclamations. These musical responses are printed in the liturgies which are included in the hymnal or in a separate prayer or worship book.

I believe there is in almost every person a deep spring of song waiting to be released. In some the spring was not freed because they were raised in a family without music and thus never introduced to the music of the great composers. But even if untapped, the spring is still there. Frequently the reason these people do not sing hymns is their inability to read music. The English text causes no problem and they do not hesitate to read the words aloud. But the presence of half notes, sharps and flats, vertical and horizontal lines, and fractions tend to confuse them.

GOALS

There are two general goals for you to keep in mind throughout this course:

- 1) the development of a lifelong informed enthusiasm for great hymns and
- 2) the acquisition of skills for transferring this enthusiasm to the hearts, lips, and lives of congregations in which you may worship and work.

More specifically, I hope you will acquire the following:

- 1) an enjoyment of hymn study and hymn singing. This should be heightened as you enrich your mind with more information about hymns,
- 2) more skill in reading music notation. This will help you to learn unfamiliar hymn melodies,
- 3) increased appropriation of the spiritual riches in great hymn texts,
- 4) a solid grasp of the history of hymnody,
- 5) a taste for excellence in hymns: text, music, and their matching,

- 6) an understanding of the various functions of hymns in the public worship of your church,
- 7) a sound teaching method for educating your congregation in its music, and
- 8) a skill in integrating hymns with the various nurturing and educational enterprises of your church.

METHODS

Considering the diverse groups who will study this text, it is obvious that many teaching and learning methods will be employed. Much learning will occur as the entire class listens to explanations, sings all or a snatch of a tune, claps rhythms, practices antiphonal singing or hears reports of individual research. But the class may frequently be divided into smaller discussion groups where dialogue can clarify the answers to questions.

Inserted in the text of the various chapters are boxes labeled *TRY THIS*. These are exercises which should help you to gain various new insights into the topics of that chapter and to relate the material to your life experiences. Be sure to try them as you prepare for your next class session.

RESOURCES

Course texts

This book is the primary text but you will also need your denominational hymnal. In many branches of Christendom there is an authorized hymnal which is the preferred book of praise for all congregations in that denomination. There are some churches, however, (Roman Catholic, for example) which have no authorized hymnbook. In any event, your leader will suggest an anthology of hymns. I strongly suggest that you purchase your own private copy of this hymnal so you will be free to make marginal notes which will be invaluable to you in the future.

Hymnal Handbooks

Next, you should have a hymnal handbook or companion which will give background information regarding every hymn in your hymnal. In other words, if the opening hymn is "Holy, Holy, Holy, Lord God Almighty," you will find information about the author of the text, the composer of the music, and frequently some commentary about how the hymn text and music happened to have been written. In this hymn's case, the writer would cite the passages in Revelation which are referred to in the text. If your hymnal does not have a handbook, select one or more from the list of Handbooks and Companions in the Bibliography.

Learning Centers

The learning centers for your classroom will probably have copies of various publications of the Hymn Society of America such as a file of its periodical *The Hymn*, its *Papers*, and other publications. Also there should be educational pamphlets and other materials from the American Guild of Organists.

Another learning center table could be devoted to hymnals. It would be interesting to borrow some hymnals from other denominations in your town or city to see how they compare with your hymnbook. Perhaps your class members will find interesting old hymn and song books to share

with the class. For example, I have on my study shelves a facsimile copy of Calvin's first Genevan Psalter dated 1542. Also on the shelves are a number of early American oblong tune books which include a music reading primer at the beginning. These were used by our ancestors at the singing schools. Check your attics for these old books and put a note in the church bulletin suggesting a loan of interesting hymnals for class study.

The book list at the end of this study text will suggest additional resources for these learning centers.

Although this Student Edition of *Hymns: A Congregational Study* contains five chapters, the number of class sessions will vary according to the needs of particular congregations. Certain chapters will require more time than others and the order of subjects may be changed.

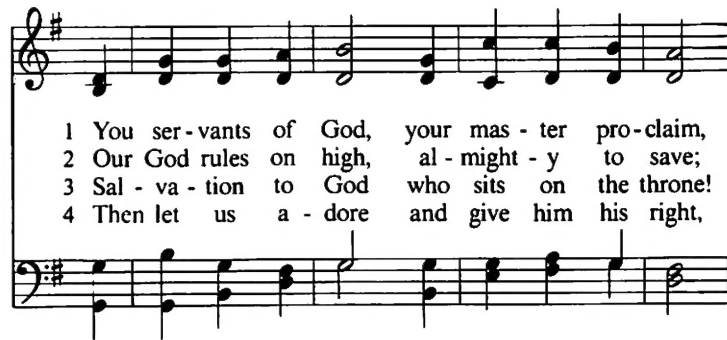
The cartoon drawings in this book are reprinted with permission of World Library Publications from the book *Music Lessons for the Man in the Pew*. Further reproduction is prohibited without written permission from the publisher.

I wish to express special thanks to Donald L. Griggs for his guidance and encouragement in writing this study.

You are about to begin an exploration of a fascinating realm—congregational song. I know it is fascinating because I am still exploring.

James Rawlings Sydnor
Richmond, Virginia
December 1982

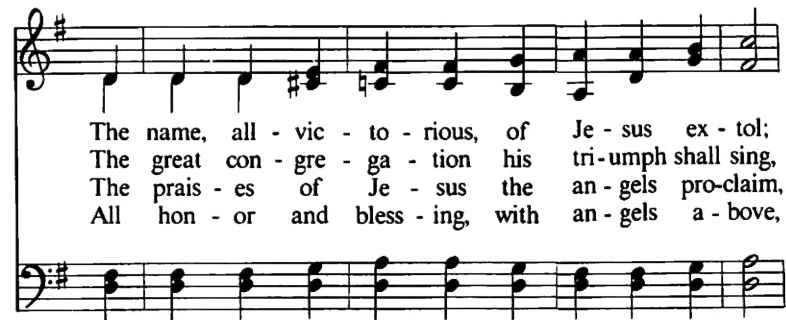
You Servants of God



1 You ser - vants of God, your mas - ter pro - claim,
 2 Our God rules on high, al - might - y to save;
 3 Sal - va - tion to God who sits on the throne!
 4 Then let us a - dore and give him his right,



And pub - lish a - broad his won - der - ful name;
 And still he is nigh, his pres - ence we have.
 Let all cry a - loud and hon - or the Son.
 All glo - ry and pow'r and wis - dom and might,



The name, all - vic - to - rious, of Je - sus ex - tol;
 The great con - gre - ga - tion his tri - umph shall sing,
 The prais - es of Je - sus the an - gels pro - claim,
 All hon - or and bless - ing, with an - gels a - bove,



His king - dom is glo - rious and rules o - ver all!
 As - crib - ing sal - va - tion to Je - sus, our king!
 Fall down on their fac - es, and wor - ship the Lamb.
 And thanks nev - er ceas - ing, and in - fi - nite love!

Foreword About a Page from a Hymnal

"The mob had been gathering all Monday night, and on Tuesday morning they began their work. They assaulted, one after another, all the houses of those who were called Methodists. They first broke all their windows, suffering neither glass, lead, nor frames to remain therein. Then they made their way in. . . Both men and women fled for their lives."

This entry, dated February 6, 1744 in John Wesley's *Journal*, gives background for the hymn on the opposite page. Many of the early Methodist ministers were subjected to mob violence while they preached. To encourage them, John's brother Charles wrote "You servants of God, your master proclaim" and published it that same year in a collection called *Hymns for Times of Trouble and Persecution*. It was one of four hymns entitled "Hymns to be sung in a Tumult" and originally it had six stanzas.

Before moving into a detailed study of hymn texts and tunes—let us take a brief look at a typical page in a church hymnal.

The title at the top of the page is the first line or part of a line of the text. Most standard hymns are known in this way although there are a few hymns identified by a separate title. For example, the hymn beginning with "Mine eyes have seen the glory" is also known as "The Battle Hymn of the Republic." Most indexes will have both the hymn title and the first line to help you find your hymn.

Also at the top of the page across from the hymn first line are the words BEGINNING OF SERVICE. Hymns are arranged in most hymnbooks in topical groupings. In some hymnals you may find a dozen or more hymns suited for the beginning of public worship. The Table of Contents and The Topical Index will indicate the categories into which your hymns are divided.

In the lower left hand corner we learn that Charles Wesley wrote the text. His dates show that his life spanned the eighteenth century.

Note after Wesley's dates the abbreviation *alt.* This means that the text has been altered—in this case only slightly. Instead of the original "Ye servants" it has been modernized to "You servants." Also the second stanza began "God ruleth on high." This has been altered.

The source of the music is printed below the data about Charles Wesley. We really do not know who wrote the melody but we do know the book in which it first appeared. In 1815 William Gardiner (1770–1853) published a collection of tunes called *Sacred Melodies from Haydn, Mozart and Beethoven Adapted to the best English Poets and appropriate to the use of the British Church*. This particular tune LYONS appears with the heading "Subject Haydn," but diligent searching has not yet found the melody in the works of Haydn. In many hymnals LYONS is attributed to Johann Michael Haydn.

There is an interesting and amusing sidelight about this collection of Gardiner's melodies. He was a great admirer of the music of his contemporary Beethoven (1770–1827). He sent a copy of his collection to Beethoven with the introductory statement: "Allow me to present to you the first

volume of my 'Sacred Melodies' which contain your divine Adagios appropriate to the British Church." He was puzzled that Beethoven never acknowledged the gift. Beethoven's biographer, Alexander W. Thayer conjectures: "Evidently he did not realize that Beethoven was not the man to feel complimented by having his 'divine Adagios' turned into hymn tunes."

On the right hand side below the hymn is the tune name LYONS. Every hymn tune worth its salt has a name and many of them have interesting origins and connections. These tune names enable us to have a label for identifying hymn tunes. So, instead of saying "I mean the tune for 'Holy, Holy, Holy, Lord God Almighty,'" you may say "NICAEA" which was the name of the church council meeting at Nicaea in 325 AD at which time the Nicene Creed was adopted. (This hymn ends with "blessed Trinity.")

Under the tune name is the meter of the hymn. This formula is a way of measuring the hymn text and tune. The meter for LYONS and its accompanying text is 10 10 11 11. The first 10 tells us that there are ten syllables in the first line or section of the hymn. Count them. The next line has ten. The last two lines have eleven syllables each.

This information about the number of syllables is added to each hymn to assist leaders to swap tunes and texts when this is necessary. Most hymnals have a Metrical Index and they include a large variety of meters. For example *The Book of Hymns* (1964, 1966) of the Methodist Church lists 140 different meters in its Metrical Index.

1 *The Words of Hymns*

Hymns consist of two parts—words and music. Both are essential and make important but differing contributions to the expression of a congregation's faith and understanding. But, when we speak of a hymn, we are apt to think first of the text, not the music. In fact, when Canon John Julian published his *Dictionary of Hymnology* in 1892, the 1,768 pages dealt almost exclusively with the texts of hymns. Yet many churchgoers allow their minds to float along with the tune and pay little attention to the text.

Knowing this, John Wesley (1703–1791) gave practical advice to his followers:

"Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward you when he cometh in the clouds of heaven."

This chapter is designed to help you develop the habit of singing with understanding. After all, the purpose of hymns is to enable Christians to identify with faith experiences, to enjoy spiritual insights, to hear the calls to do God's will, and to reflect on the sustaining reality of God's love. When Dietrich Bonhoeffer (1906–1945) was in solitary confinement in the Nazi Tegel prison in Berlin, he wrote, "During this time Paul Gerhardt was a wonderful help, more than I could have dreamed of." Paul Gerhardt (1606–1676), one of the greatest German hymn writers, had been dead for over 250 years and yet through his hymns he enabled this isolated Christian to experience the presence of the love of God revealed in Jesus Christ. This Gerhardt stanza was undoubtedly one of his favorites:

Give to the winds thy fears;
Hope and be undismayed;
God hears thy sighs and counts thy tears,
God shall lift up thy head. (Trans. by John Wesley, 1739)

To help in understanding the meaning of hymns, this chapter will pose the following eight questions about the words and give at least partial answers to them.

1. The origin of hymns: why were they written?
2. The focus of hymns: to whom are they addressed?
3. The content of hymns: what do they say?
4. The content of hymns: does the language include women as well as men?
5. Quality in hymns: what makes a hymn great?
6. What are some themes and patterns in hymn texts?
7. How has the church used hymns?
8. How many Christian hymns are there?

1. The Origins of Hymns: Why Were They Written?

In the Foreword to this text, we learned why Charles Wesley wrote "You servants of God, your Master proclaim." He did not say to himself, "I will write a hymn for the opening of a quiet Sunday morning service." His preachers were being pelted with rotten vegetables and paving stones. Undoubtedly they were tempted to abandon their preaching. Wesley had the urge to strengthen their nerve and their faith and so this hymn flowed from his pen. In fact, he recorded thousands of his spiritual experiences in his hymns which totaled about 6,500. They actually constitute a spiritual autobiography. On the first anniversary of his conversion experience which had taken place on Sunday, May 21, 1738, Charles wrote an eighteen-stanza hymn to commemorate the event. It has now been reduced to the familiar hymn "O for a thousand tongues to sing." Two years later when he felt assailed by strong temptation, he wrote "Jesus, lover of my soul."

Isaac Watts (1674–1748), called the father of English hymnody, was so dissatisfied with the droning psalm singing in the Southampton chapel where his family worshiped that he complained to his father. Isaac was encouraged to try his hand at writing hymns and from him came many of the excellent hymns of the English language. "When I survey the wondrous cross" is considered his greatest hymn. He also conceived the bold plan of translating the entire book of psalms into metrical English with a view to Christianizing their content. His version of Psalm 72 emerged as "Jesus shall reign."



Examine all the psalm versions of Isaac Watts in your hymnal to see how he added New Testament references to the texts. You will find Watts' psalms and hymns listed under his name in the Authors' Index of your hymnal. In the upper left hand corner of Watts' hymns, there will be a note saying if that hymn is based on a psalm.

Henry van Dyke (1852–1933) was lecturing at Williams College in the beautiful Berkshire mountains in northwest Massachusetts. Impressed by their majesty and by the loveliness of the countryside, he wrote "Joyful, joyful, we adore thee." Coming downstairs for breakfast, he handed the words to his host, the college president, and said, "Here is a hymn for you. Your mountains were my inspiration. It must be sung to the music of Beethoven's 'Hymn to Joy.'"

Martin Rinkart (1586–1649) wanted to write a hymn to be sung by his family as a table blessing or grace before meals. Here is what he wrote:

Now thank we all our God with heart and hands and voices,
Who wondrous things hath done, in whom his world rejoices;
Who, from our mother's arms hath blessed us on our way,
With countless gifts of love, and still is ours today.

This hymn of gratitude is especially remarkable when we know that for 32 years Rinkart was pastor of the Lutheran church in Eilenburg, Saxony during the Thirty Years' War (1618–1648). Since this was a walled city, it became a refuge for thousands of refugees fleeing pestilence and the horrors of war. During one year Pastor Rinkart buried over four thousand people.

"A hymnbook is a transcript from real life . . . the heart of the Christian Church is revealed in its hymns; and if we will take the trouble to relate them to the circumstances that gave them birth, we shall find that they light up with a new meaning and have fresh power to help us in our daily lives."

Frederick Gilman, *The Evolution of the English Hymn*

"Blest be the tie that binds" was written, according to popular accounts, to express the Christian affection which John Fawcett (1740–1817) had for his little Baptist congregation in Yorkshire, England. He had been called to become minister in a larger and wealthier parish in London and had actually packed his belongings in several wagons for the journey. But because of the earnest pleadings of his devoted people and his wife, he decided to remain in Wainsgate. This experience led to the writing of this hymn.



Employing a book of hymn stories (see Bibliography), read the origins of three of your favorite hymns. Selecting the interesting and salient facts about them, write a three minute introduction to each. Time them. Imagine that this information is to be read at a church night supper hymn sing or to be told at a hymn festival. Pattern these after the concise and interesting introductions spoken by hosts of public radio good music programs. First try them out on your class.

As you study the origins of hymn texts, you will find that many of the older writers did not hesitate to write very long hymns. A glance at my early edition of Isaac Watts' complete hymns and metrical psalms shows that some of his hymns had twelve stanzas. We saw in the Foreward to this text that Charles Wesley's original version of "You servants of God" had six stanzas.

Bishop Thomas Ken (1637–1711) is noted for his three hymns written for the boys of Winchester College. These three texts, Morning, Evening, and Midnight hymns, are comprised of twelve to fourteen stanzas. Nowadays the first two appear in hymnals with only four or five stanzas. These hymns are "Awake, my soul, and with the sun" and "All praise to thee, my God, this night." Each of these concludes with the most familiar four lines sung in Christendom:

Praise God, from whom all blessings flow;
Praise him, all creatures here below;
Praise him above, ye heavenly host;
Praise Father, Son, and Holy Ghost.

Most contemporary hymnals include hymns limited to four to six stanzas and recent hymn writers like Fred Pratt Green (1903–) average three or four stanzas.

It is interesting to note that Martin Luther's (1483–1546) Christmas hymn "From heav'n above to earth I come" originally had 15 stanzas whereas nowadays in many hymnals it has been reduced to three stanzas beginning with the thirteenth stanza "Ah, dearest Jesus, holy child."

"Verse is properly a single metrical line; a stanza is a combination or arrangement of verses. The use of *verse* for *stanza* is contrary to the best usage."

Webster

2. The Focus of Hymns: To Whom Are They Addressed?

How often have you heard hymns announced "Let us sing to the praise of God, hymn such and such?" Granted that many hymns are addressed to God, others are sung to our fellow worshipers or even to ourselves. Hymns far exceed the classic limitations placed upon them by St. Augustine who stated that hymns are "songs with praise to God." "Without praise," he claimed, "they are not hymns," and neither are they "if they praise aught beside God."

In writing a letter to a friend or conversing with a group, we keep in mind the person or persons with whom we are in communication. When singing hymns, we sing more intelligently if we have a clear idea to whom we are speaking.

Here are some hymns addressed to God:

Joyful, joyful, we adore thee
Holy, Holy, Holy, Lord God Almighty
Be thou my vision.

There are scores of great hymns in which we pray to Jesus Christ. Here are a few:

Lord Jesus, think on me
O Master, let me walk with thee
Savior, again to thy dear name
Come, thou long-expected Jesus

The Holy Spirit is addressed in hymns like "O Spirit of the living God," "Come, Holy Ghost, our hearts inspire," and "Holy Spirit, Truth divine."

In many hymns we can heed the apostle Paul's advice to teach and admonish one another in psalms, hymns and spiritual songs. (Col. 3:16) When we sing "A mighty Fortress is our God" and "How firm a foundation," we affirm to our neighbors our faith in God's unchanging purpose for us and our world. A large number of hymns enable us to call our fellow worshipers to praise and thank God. Here are a few: "All creatures of our God and King," "Praise the Lord, his glories show," and "All people that on earth do dwell."

There are a few hymns in which we call on our whole being to bless the Lord. Here are two: "Praise, my soul, the King of heaven" and Watts' version of Psalm 103 "Bless, O my soul! the living God."



Check a number of hymns in your hymnal to see to whom they are addressed. If a hymn is focused on God, mark a symbol in the margin—either an upward pointing arrow or the initial *G* (God). If you are singing to your neighbor in the pew, use a horizontal arrow or *O* (other). If you are to speak to yourself, use an arrow pointing down or the initial *M* (me).

and



Circle the pronouns in many of the hymns. This will help you know to whom you are singing. Incidentally, you will find some hymns which include singular and plural pronouns in the first, second, and third persons.

3. The Content of Hymns: What Do They Say?

The subject matter of hymns is as wide and deep as Christian faith and experience. Their content is based, directly or indirectly, upon the Bible and upon theology.

a. *Biblical content.* The Psalms provide the largest reservoir of church songs. In metrical form these psalms appear in close rendering of the original text as, for example, "The Lord's my Shepherd, I'll not want." We have already mentioned the many Christianized psalm versions written by Isaac Watts. There are paraphrases based somewhat on psalm texts like "A mighty Fortress is our God" based on Psalm 46.

Several hymns quote almost verbatim from biblical passages. "While shepherds watched their flocks by night" is a metrical version of Luke 2:8–14. Most of its stanzas are in quotation marks. The same is true of "How firm a foundation" which is based on several scriptural texts, notably II Timothy 2:19, Isaiah 41:10, and Hebrews 13:5. Incidentally this hymn was a favorite of both Theodore Roosevelt and Robert E. Lee and was sung at their funeral services.



Using a Bible concordance, see if you can locate all of the biblical references in the hymn "Where cross the crowded ways of life."

Elijah had his memorable experience of hearing the voice of God as he spent the night in a cave at Horeb, the mount of God. This encounter, narrated in I Kings 19:9–13, was alluded to by Whittier in his hymn "Dear Lord and Father of mankind" at the end of the last stanza: "Speak through the earthquake, wind, and fire, O still, small voice of calm." Charles Wesley also refers to this passage in one of his lesser known but splendid hymns:

Open, Lord, my inward ear and bid my heart rejoice;
 Bid my quiet spirit hear thy comfortable voice;
 Never in the whirlwind found, or where the earthquake rocks the place;
 Still and silent is the sound, the whisper of thy grace.

This entire hymn with the recent musical setting by Malcolm Williamson is located on page 27–28. Some hymnals include an Index of Scriptural Allusions arranged according to the books of the Bible. If, for example, you desire to find the hymns rooted in the canticles of the second chapter of Luke, you would check this reference and probably find a number of them.



During the prelude at public worship next Sunday morning, read the texts of the hymns announced for the service. Observe how this prior reading improves your concentration on the meaning and intent of the hymns.

b. *Theological content.* The theological affirmations of a church people are often found in their creeds. The most widely held ones are the Apostles' Creed and the Nicene Creed. More extended ones are the Heidelberg Catechism and the Westminster Confession of Faith. No hymn can encompass every tenet of our creeds although some are remarkably inclusive. There are some hymns, for example, which extol the three Persons of the Trinity:

Come, thou almighty King
Ancient of Days
Come, ye people, rise and sing.

There are also a number of hymns which conclude with a trinitarian doxology such as the last stanza of "Now thank we all our God."



List the articles or sections of the Apostle's Creed and, using the topical index of your hymnal, select one or more hymns which express or comment on each of these articles.

The nature and mission of Jesus Christ is set forth in many hymns. For example, John Newton (1725–1807) in "How sweet the name of Jesus sounds" describes what the Savior means to a believer and in the fourth stanza he lists the various offices of Christ:

Jesus, my Shepherd, Brother, Friend,
My Prophet, Priest, and King,
My Lord, my Life, my Way, my End,
Accept the praise I bring.

Both the Old and New Testament speak implicitly and explicitly of the dual nature of God. He is the creator of the vast universe and all of its complex and fascinating life. He is also the Heavenly Father who loves and cares for each of his children. Our hymns are permeated with these two ways of knowing God.

Sarah B. Rhodes (1830–1890) expresses this concept of God in simple language written for children:

Children's Hymn

Sarah Betts Rhodes (1830 - 1890)

Careth. 5. 6. 6. 4.

Vincent Persichetti (1913-)

In unison, simply

1. God who made the earth, The air, the sky, the sea,
 2. God who made the grass, The flower, the fruit, the tree,
 3. God who made the sun, The moon, the stars, is he

Who gave the light its birth, Car-eth for me.
 The day and night to pass, Car-eth for me.
 Who, when life's clouds come on, Car-eth for me. A - men.

From *Hymns and Responses for the Church Year* by Vincent Persichetti
 © 1956 Elkan-Vogel, Inc. Used by permission.

Many hymn writers insert this insight in brief phrases. Here are a few instances:

"Our God rules on high, almighty to save,
 And still he is nigh, his presence we have;"

from "You servants of God, your Master proclaim;"

"Merciful and mighty"

from "Holy, Holy, Holy, Lord God Almighty;"

"God of grace and God of glory"

from the hymn of this title.



There are a number of hymns which include a stanza of praise addressed to the Trinity. The most familiar one is "Praise God, from whom all blessings flow" which ends "Praise Father, Son, and Holy Ghost." Pope Gregory I (540–604) wrote a morning hymn "Father, we praise thee, now the night is over" which also ends with a trinitarian doxology. See if you can discover five other hymns which include a trinitarian doxology. If you are a Missouri Synod Lutheran, your new hymnal *Lutheran Worship* (1982, Concordia) has done the research for you. On page 1005, there is a Metrical List of Doxologies.

and



Can you find six hymns which have phrases expressing the two aspects of God—the Creator and the Sustainer?

4. The Content of Hymns: Does the Language Include Women as well as Men?

Only in the last several decades has the issue of inclusive language in public worship come to the forefront of the church's consciousness. Until then many people assumed that masculine nouns and pronouns in hymns included both women and men.

For example, "In Christ there is no East or West" has this third stanza:

Join hands, then, brothers of the faith,
Whate'er your race may be!
Who serves my Father as a son
Is surely kin to me.

Several of the recent hymnals have omitted stanzas two and three of this hymn and have substituted the following:

Join hands, disciples of the faith,
Whate'er your race may be!
Who serves my Father as his child
Is surely kin to me.

The editors of the *Lutheran Book of Worship* (1978) took seriously this mandate to make the language of hymns inclusive whenever possible. Most of the time a congregation will hardly notice a change in a familiar hymn. Note, for example, how these editors changed the carol "Hark! the herald angels sing." Instead of "pleased as man with men to dwell" they have "pleased as man with us to dwell." And in place of "born that man no more may die, born to raise the sons of earth" we read "born that we no more may die, born to raise each child of earth." In "O God, our Help in ages past" they have changed "bears all its sons away" to "soon bears us all away."

The subject is complex and usually generates strong feelings pro and con. But the issue will not go away and should be faced squarely by concerned and intelligent church members. Regarding language in public worship, James R. White writes:

No longer do we have a choice to be concerned or not about sexist language. A fundamental issue of justice is involved, and the church cannot be silent in matters of justice without being a disobedient church. . . We must move to language that affirms both women and men.

Herbert O'Driscoll affirms both women and men in this hymn:

1. Sing of Eve and sing of Adam,
Children in the dawn of earth,
Who with dust and death within them,
Yet by God were given birth.
Side by side they named Creation,
Both from Eden's peace were hurled,
Living in their pain and passion
All the story of the world.
2. Sing of Mary, sing of Joseph,
Keepers of the wondrous boy,
Called by God to high vocation,
Sharing sorrow, sharing joy;
Sharing love, and by that loving
In their home in Nazareth,
Forming One whose grace and glory
Suffered, died and conquered death.
3. Sing of Man and Sing of Woman,
Each the other's joy and crown,
Male and female both transfigured
In the Lord of life come down.
Called to equal corelation,
Where their gifts becoming one
Bring to birth a New Creation,
And the will of God is done.

Suggested tune: HYMN TO JOY

Used by permission of T. Herbert O'Driscoll, College of Preachers, Washington, D.C.

At the time of this writing, I know of three major hymnals which have made a determined effort to use inclusive language: *Lutheran Book of Worship* 1978, *Hymnal for Worship* 1982 (National Council of Churches institutional hymnal), and the *Episcopal Hymnal* 1982.



A number of our familiar hymns have language slanted to males. Find some and see if you can suggest a satisfactory change in text to make the language inclusive. Share your research with the class.

5. Quality in Hymns: What Makes a Hymn Great?

The church, by long satisfactory use, determines the great hymns. Those hymns which deserve to survive continue to reappear in hymnals from generation to generation. As Percy Scholes wrote, "Time is the Court of Last Appeal in matters of artistic taste and quality, and one has to wait for its verdicts."

Fortunately many of its verdicts have been decided and 227 are listed in the Appendix of Ecumenical Hymns at the end of this volume. These hymns were selected by a Consultation on Ecumenical Hymnody with representatives of major denominations in this country. These hymns are not neces-

sarily the 227 "best hymns" in the church's repertory of congregational praise but we certainly can conclude that they possess high quality and are worthy of inclusion in the song of a local congregation.

In brief, we can say that a great hymn possesses theological integrity, spiritual reality, wholesome-ness, simplicity, beauty, and sound workmanship. Millar Patrick, in describing Isaac Watts' hymns, gives us a discerning definition of what makes a hymn great:

... he (Watts) set for ever the example of what the congregational hymn should be. What made his own hymns so popular was their fidelity to Scripture, their consistent objectivity and freedom from introspection, and their exact suitability, in ideas and in the limpid clearness of their language, for giving voice to the religious thought and emotion of the average believer; these qualities make his best hymns perfect for the expression of a congregation's worship. He showed also that a good hymn for popular use should have a single theme, organic unity, boldness of attack in the opening line, and a definite progression of thought throughout to a marked and decisive climax. Also, it should be short. His hymns are brief, compact, direct, and telling.

6. What Are Some Themes and Patterns in Hymn Texts?

The uniqueness of Christ is the theme of one of Fred Pratt Green's (1903-) most widely sung hymns:

Christ is the world's Light, he and none other;
Born in our darkness, he became our Brother.
If we have seen him, we have seen the Father:
Glory to God on high.

Christ is the world's Peace, he and none other;
No man can serve him and despise his brother.
Who else unites us, one in God the Father?
Glory to God on high.

Christ is the world's Life, he and none other;
Sold once for silver, murdered here, our Brother—
He who redeems us, reigns with God the Father:
Glory to God on high.

Give God the glory, God and none other;
Give God the glory, Spirit, Son and Father;
Give God the glory, God in Man my brother:
Glory to God on high. 10 11 11 6

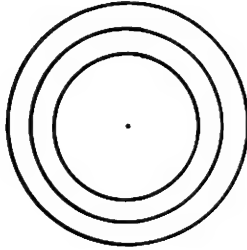
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Henry Hallam Tweedy (1868–1953) wrote his hymn "Eternal God, whose power upholds" about the attributes of God: his love, truth, beauty, righteousness and grace.

Thomas Ken (1637–1711) gives us a perfect pattern for prayer in his "All praise to thee, my God, this night." He begins and ends the hymn with praise. He confesses his sins: "Forgive me, Lord, for thy dear Son." Then he prays for wisdom to live and to die. Also there is the beautiful petition for sleep:

O may my soul on thee repose,
And with sweet sleep mine eyelids close;
Sleep that may me more vigorous make
To serve my God when I awake.

7. How Has the Church Used Hymns?



This drawing of concentric circles illustrates one way of understanding how the church has used hymns. At the center is the individual believer. Hymns must be appropriated by each church member before congregational singing can reach its ultimate goal. Therefore hymns should be read, pondered, and memorized.

The first circle symbolizes the family and its singing and playing hymns. Probably the reason John and Charles Wesley made such superb utilization of hymns was the fact that the rectory at Epworth where they spent their childhood resounded with the singing led by their parents Samuel and Susanna. Dietrich Bonhoeffer's dependence on hymns in his terrible final days before his execution derived from his childhood in Breslau when he joined with parents and siblings in singing hymns.

The second circle stands for the church and its varied uses of hymns in public worship and in the educational enterprises.

The outer circle symbolizes the world beyond the formal church activities. Polish patriots sing their faith around a memorial statue in Gdansk. Freedom songs were sung en route to Selma, Alabama. Paul and Silas sang their hymns in the dungeon in Phillipi. Hymns are one expression of Christian art which can accompany believers anywhere.

8. How Many Christian Hymns Are There?

In 1892 Canon John Julian (1836–1913) published his monumental *Dictionary of Hymnology*. At that time he estimated that there were 400,000 Christian hymns in existence. Since then at least 200,000 more have probably been written. Some years ago I examined six major American hymnals and discovered that a total of 1,322 separate hymns were needed to form these six books. However a denominational hymnal will probably contain between 500–600 hymns of which a congregation will perhaps sing no more than one hundred.



Sit down with your hymnal. With pencil in hand, read through the Index of First Lines and put a checkmark by all the hymns which you recognize. Total these checks and compare your list with those of other persons in your class.

2 *The Music of Hymns and the Matching of Words and Music*

*** For beginners only: pitch and time.

*** Origin of hymn tune names.

*** Hymn tunes: congregational or choral?

*** Three components of hymn music:

Melody: unity and variety; thematic repetition; labeling hymn tune themes; steps and leaps in tunes; range of hymn tunes.

Rhythm or Time Measurement: rhythmic idioms; hymn music—sacred or secular; syncopation.

Harmony: homophony and polyphony.

*** The matching of words and music.

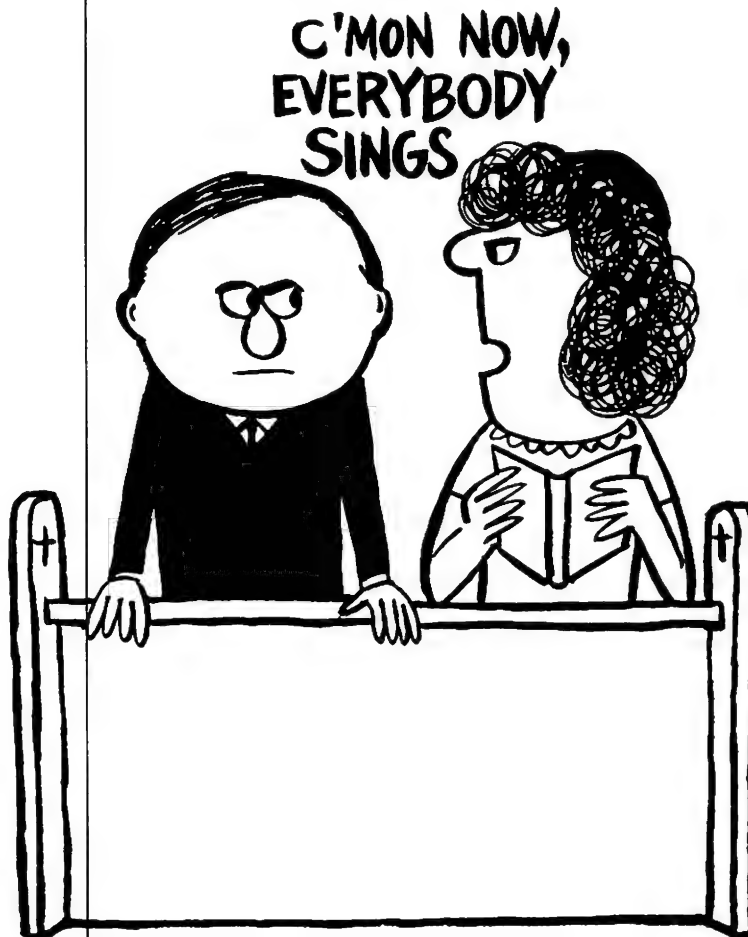
When words and tunes of hymns are well wedded, the music increases the impact of the textual ideas and heightens their emotional force. In Chapter 1 we discussed a number of the aspects of hymn texts. Now we turn to consideration of the characteristics and functions of hymn music.

For those of you who read music notation, the following chapter should be clear. There are many, however, who have only a smattering of knowledge of music and little skill in deciphering the intricacies of staff notation. If you are one of these, you will need the help of your teacher and classmates in mastering this chapter. Those of you who are musically literate can skim this chapter and join us later on.

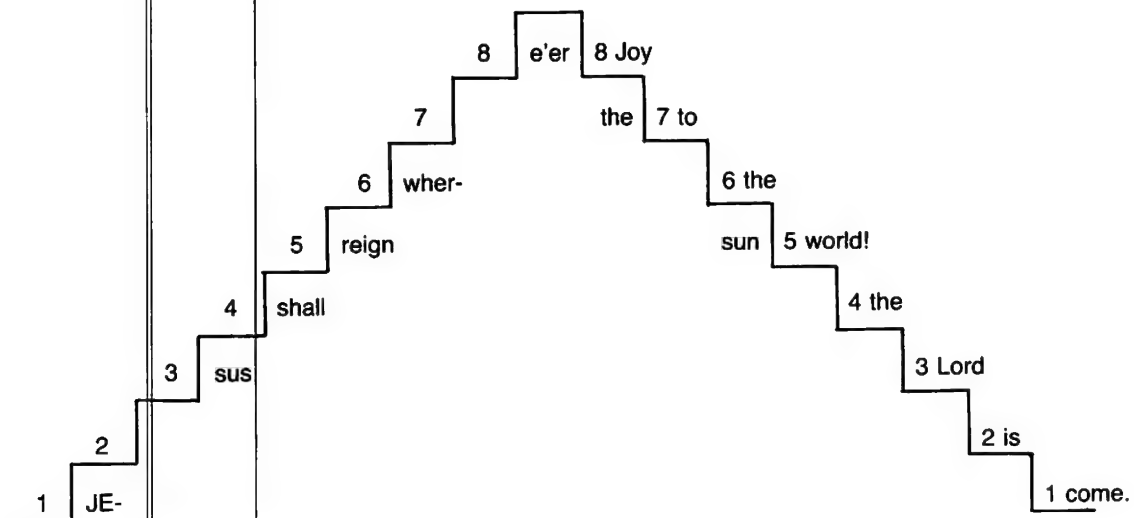
FOR BEGINNERS ONLY

A single musical tone can be analyzed in four ways: its pitch (how high or low), its length (how long the tone is held), its volume (how loud or soft), and its timbre (its quality—for example, clarinet or viola). In reading hymn melodies, the first two components—pitch and length—chiefly concern us.

The pitches used in hymns do not follow a sliding curve of sound like a fire or police siren but are arranged in steps like those of a staircase or ladder. In fact, the musical term *scale* is derived from the Latin word *scala* meaning a ladder or staircase. The extent or range of the scale used in congregational singing is not long because most singers cannot sing very low or high.

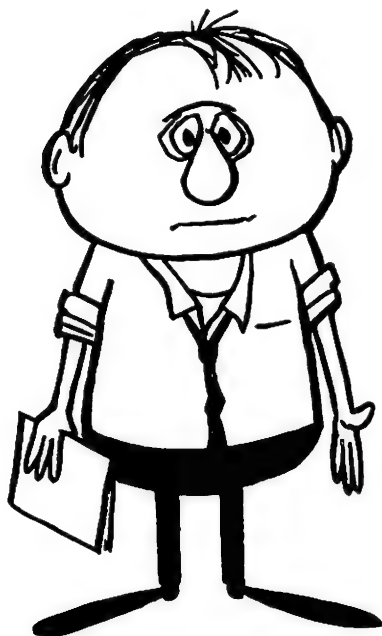


The simplest way to explain this is to draw a staircase with eight steps and to number each step from bottom to top:



Can you recall how "Joy to the world! the Lord is come" begins? The tune trips right down the eight steps of this staircase. See if you can hum or sing this first phrase right now, pointing to the steps with your finger or pencil. This little tune is actually 87654321 with a slight pause on number 5.

Now think about the tune for "Jesus shall reign." The first line of this melody reverses the direction of "Joy to the world!" It begins on No. 1 but skips No. 2 and picks up on No. 3. From there it moves right on up to the top of the stairs. So its numbers are 1345678. See if you can sing this phrase "Jesus shall reign where'er the sun" as you look at the staircase chart.



**MY RESPECT
FOR MUSICIANS
IS GROWING
RAPIDLY**

Hymnbooks, however, do not use these little horizontal lines to indicate pitches but use small round or oval dots which can indicate not only pitch but also the length of the tone.

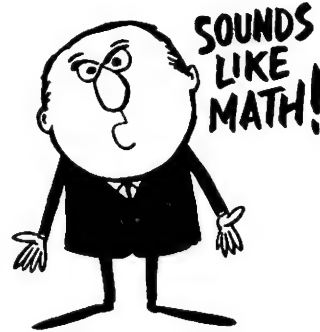
1. Joy to the world! the Lord is come:
2. Joy to the world! the Sav - iour reigns:
3. No more let sins and sor - rows grow,
4. He rules the world with truth and grace,

Here is the hymnbook score of the first phrase of "Joy to the world!" This gives not only the melody which we have been discussing but also the harmony which undergirds the tune. If you are a beginner in music, you should concentrate only on the top line of notes which I have accentuated by a continuous line connecting the melody notes. When you are trying to learn a new hymn tune, try to keep your eyes focused on this top line of notes.

Do not expect to learn to read melodies with this brief comment about pitch but you may be surprised how well you can catch onto a new tune if you note the contours of the top line.

The length of musical tones is harder to determine than their pitches. Musical notation shows the fractions of durations of time. The eye can readily observe when the notes go up and down and thus the voice is more apt to follow their direction. But the size of the notes showing different lengths is approximately the same. The indication of different tonal lengths are shown when the note is solid black, has a hole in it, or has a stem attached with or without flags.

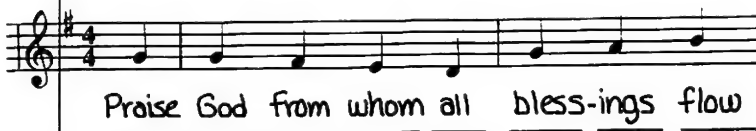
Here are the most familiar note values. The first note is a "whole note." Since each note is held twice as long as the note on its right, the rest of the names follow logically: half note, quarter note, eighth note, and sixteenth note.



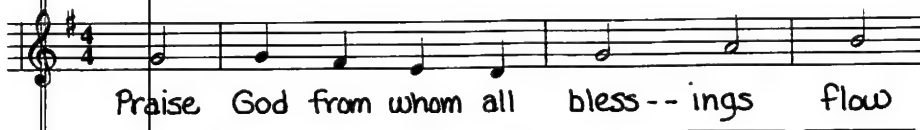
IT
IS
MATH



Let's look at one example of time notation. The familiar Doxology "Praise God from whom all blessings flow" is sung in two ways. In both ways the tune is the same but the tone lengths are different. One method has each word held exactly the same length. Using horizontal lines as well as staff notation to indicate the length of the tones, here is how it appears:



But many congregations sing this phrase using the original rhythms heard in John Calvin's Geneva congregations in the sixteenth century. In contrast to the music example quoted above, which includes just quarter notes, this phrase includes half notes which are held twice as long:





Incidentally, if you desire a book which concentrates on music reading, buy or borrow Howard Shanet's *Learn to Read Music* (Simon and Schuster, revised paperback edition.) It was written to help amateur singers become musically literate.



If you are a topnotch music reader, I suggest that as a rule you sing the melody in class instead of the alto, tenor, or bass parts which may be your preference. Much music learning by amateurs is done by rote and imitation, and, by singing the tune, you can be of great assistance to beginning music readers.

ORIGIN OF HYMN TUNE NAMES

Since we will be discussing hymn tunes and calling them by names, an understanding of some of their origins will help.

1. the first words of the hymn in the original language:
 LOBE DEN HERREN which is the German for "Praise to the Lord"
 EIN FESTE BURG which is the German for "A mighty fortress"
 VENI EMMANUEL which is the Latin for "Come Emmanuel"
2. place names associated with the tune:
 REGENT SQUARE "Angels from the realms of glory" (named for the Regent Square Church, the leading church of English Presbyterianism in London.)
 DUNDEE "God moves in a mysterious way" (named for a city in Scotland.)

3. names of persons:

BEECHER "Love divine, all loves excelling" (named by organist John Zundel for his minister Henry Ward Beecher.)

MENDELSSOHN "Hark! the herald angels sing" (named for the famous composer who wrote *Festgesang* from which this tune was adapted.)

4. psalm numbers:

OLD 100TH "All people that on earth do dwell" (named for this metrical version of the Hundredth Psalm.)

5. oratorio titles:

JUDAS MACCABEUS "Thine is the glory" (the oratorio by this name was composed by George F. Handel.)

CREATION "The spacious firmament on high" (the oratorio by this name was composed by Franz J. Haydn.)

More details about these and many other hymn tune names are found in hymnal handbooks listed in the Bibliography.

Learn to call hymn melodies by their name. One helpful way to do this is to glance at the tune name (above or below the hymn) every time a hymn is announced in your church.

HYMN TUNES: CONGREGATIONAL OR CHORAL?

A hymn tune is a musical form of sufficient simplicity and appeal that it can be sung without rehearsal by a congregation of musical amateurs. After all, there are scores of hymns which have become the favorites of millions of church goers, many of whom could not read music notation. Popularity polls have regularly placed near the top of their lists such hymns as "Holy, Holy, Holy, Lord God Almighty," "A mighty fortress is our God," "My faith looks up to thee," "Just as I am," and "Come, thou almighty King." These tunes had the simplicity and appeal to make them "Old favorites" and to make them thoroughly congregational.



Select 10 hymns and arrange them in order of ease of learning.

By contrast, choral music does not necessarily have to be brief and it need not be elementary. Choristers are chosen usually because of special talent and ability. They are expected to devote several hours a week in practice. Therefore they can master complex anthems and oratorios which would be utterly beyond the capabilities of a layperson in the pew.

However, in spite of the simplicity and brevity of ordinary hymn tunes, it is amazing to note the great variety of musical expression which they afford. If you know the following hymns, hum, la la or sing them and note the different emotional appeal of each:

Amazing grace
 This is my Father's world
 For all the saints
 What child is this
 A mighty fortress is our God
 Dear Lord and Father of mankind.

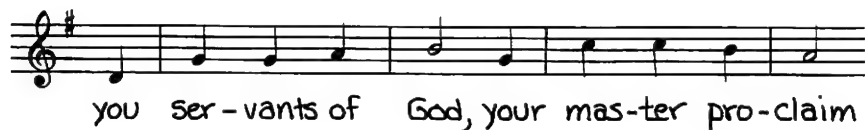
Can you think of one word which describes the emotional appeal of each?

THREE COMPONENTS OF HYMN MUSIC

A hymn tune is a living organism as it is being sung. Its effects are complex and are produced by three components which occur in various patterns. As we sing a hymn, we are influenced by the contour of the melody, the particular chords which underlie the tune, and the lengths of the tones.

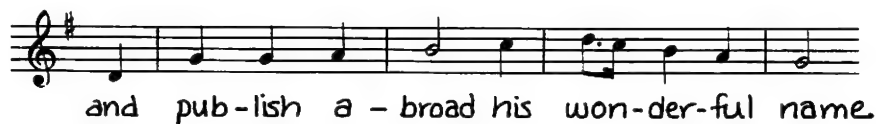
1. Melody

A hymn melody is a succession of notes that make sense—a series of tones which bear a relation to each other. Not all of these tones in a phrase are equally important. Think of the tune LYONS located at the beginning of the Foreword of this book. Here is the first line:



The first four tones are subordinate and lead inevitably up to the first plateau of momentary repose on the word "God;" then, gathering strength, the tune climbs farther up to the highest note on the word "Master."

This second phrase begins the same way but continues up to a greater climax or stress on the first syllable of "wonderful."



You could sing all four lines of the hymn stanza employing just these first two lines. Try it now. Although it "works," it is not satisfactory. There is too much sameness. We need some variety. So, after the first two lines which are almost alike, the composer gives a staircase melodic ascent as follows:



In this phrase the melody pulses relentlessly right up to the final note which is the highest. This steady upward climb is quite a contrast to the contour of the first two lines. Then, to conclude the tune, the last line returns to the same shape as the second line.

Unity and variety. The structure of LYONS illustrates the two basic elements found in all good art—unity and variety. Unity is provided by the similarity in lines 1, 2, and 4 and variety is found in the new material of line 3.

In architecture, painting, music, and the other arts we need some means to hold the masterpiece together, some mode of coherence, some repetition of shape, color, mass, or motif. In addition to this, however, there must be variation and change to hold our interest and to give excitement and newness.

A musical example which springs immediately to mind is the beginning of Beethoven's Fifth Symphony. Recall the terse exciting four-note theme announced by the strings and clarinets:



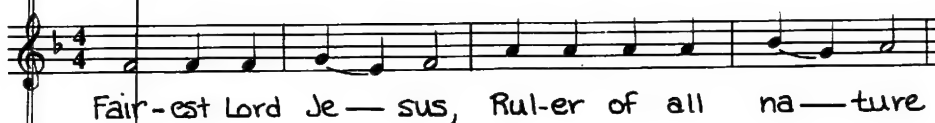
This is the unifying theme of the entire first movement. After this first announcement of the theme, it is immediately repeated but at a lower pitch. Then Beethoven begins tossing it about so that in the first 21 measures we hear this rhythmic pattern repeated 13 times.

Thematic repetition. Hymn tunes of enduring quality exemplify both these attributes of unity and variety. One means of unifying the melody is by repeating brief melodic snatches at the same pitch or at a higher or lower pitch.



Hum the first four notes of "Silent night." This four-note theme is repeated four times at the same pitch in the course of this most familiar of Christmas carols. Sing it now and see if you can locate them.

Most hymn tunes have brief melodic repetitions to hold the piece together. Hum the first phrase of "Fairiest Lord Jesus." Here is a score of this phrase and the next one which is identical in shape except at a higher pitch:



In musical terminology, this repetition of a phrase but at a higher or lower pitch is called a *sequence*. There is another sequence of different melodic shape later in this hymn tune. Can you identify it?

Labeling hymn tune themes. It helps to grasp the overall shape of a hymn tune if we label the phrases by letters of the alphabet. Let's label the tune LYONS. The first two lines are almost identical except that the first line gives a sense of incompleteness and the second draws the musical statement to a conclusion. So we will call the first two lines A¹ and A². The third line is

different so we label it B. The final line is the same as line 2 so we call it A². The overall formula is A¹, A², B, A².

The tune which accompanies "Once to every man and nation" is a Welsh tune called EBENEZER (TON-Y-BOTEL). Sing it through and you will find this formula AABA. This same pattern holds in the tune NETTLETON "Come, thou fount of every blessing."



Here are five hymn tunes which you are apt to know. Sing or hum them through and jot on paper the thematic organization using the letters of the alphabet to label the separate components.

HAMBURG "When I survey the wondrous cross"

HYMN TO JOY "Joyful, joyful, we adore thee"

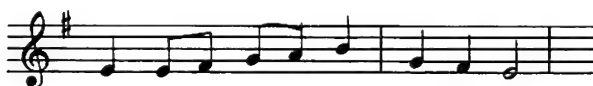
GREENSLEEVES "What child is this"

LASST UNS ERFREUEN "All creatures of our God and King"

MENDELSSOHN "Hark! the herald angels sing"

Compare your formulas with those of your classmates.

As you continue to analyze the shape and coherence of hymn tunes, you will continually be surprised at the means by which composers achieve unity and variety. A charming example is in the Welsh tune ABERYSTWYTH "Jesus, Lover of my soul." The minor rise-and-fall theme which begins the tune occurs three times in the course of the melody.



If you know this tune, try to discover these three occurrences.

There are some popular hymn tunes which do not have such obvious thematic repetition. Think, for example, of AURELIA "The Church's one foundation." One phrase grows out of the others and continues the development of the overall scheme without repetition of tune snatches. The composer, Samuel Wesley, does, nevertheless, make an almost exact quotation of the seven-note opening phrase as he begins the last line. Other examples of melodies without much apparent thematic occurrence are SLANE "Be thou my vision" and SINE NOMINE "For all the saints."

Steps and leaps in tunes. At the beginning of this chapter, we charted a scale of steps and mentioned that the tune of "Joy to the world" moves down the scale stepwise. I want to call your attention now to the fact that most melodies move not only by steps but also by leaps. Hum NICAIA "Holy, Holy, Holy, Lord God Almighty!" and notice how the tune leaps up the scale by this formula: 11335566653. Many other tunes begin with this leaping action. ITALIAN HYMN "Come, thou almighty King" begins 531 and REGENT SQUARE "Angels from the realms of glory" starts 5385.

Range of hymn tunes. One last comment about a hymn melody. It is necessary that its range be restricted because of the limitations of the average church member's singing voice. Most hymn tunes lie within an octave span. Some melodies (like HAMBURG "When I survey the wondrous cross") have a range of just five adjacent pitches. A few tunes like WIR PFLÜGEN "We plow the fields and scatter the good seed" have the same range as "The star-spangled banner"—an octave and a fifth.

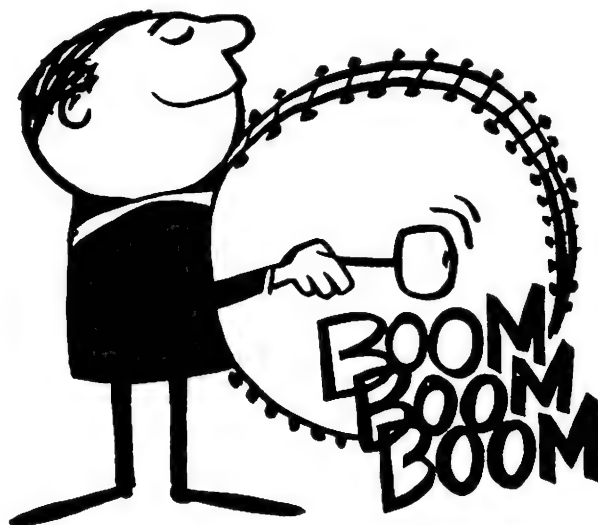
2. Rhythm or Time Measurement

The word *rhythm* has a broad connotation meaning the flow and movement of the music within phrases and throughout the entire hymn tune. But here we are thinking about the behavior of the melody as we alter the length of time we hold various notes.

Fundamental to all congregational singing is the acceptance of a regular pulsation or unit of time so that people know what the time schedule is. In other words, they need to keep together. This is done by what we call the *beat* of the piece.



John Wesley in one of his "Directions for Singing" speaks to this point. He urges, "*Sing in time.* Whatever time [beat] is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can. . ."



Earlier in this chapter we mentioned that some congregations sing the Doxology "Praise God from whom all blessings flow" using notes of identical length. This means that every word coincides with the regular beat. This is also true, as we sing DUNDEE "God moves in a mysterious way" and ST. ANNE "O God, our Help in ages past."

If all hymn music had this uniform coincidence of words with the regular beat, our singing would be deadly. If you need proof of this statement, stop now and sing "Abide with me" and "Holy, Holy, Holy, Lord God Almighty" with every word and syllable held the same length!

Suppose Handel had written the first four notes of his "Hallelujah Chorus" in identical lengths. How plodding this piece would be. As he wrote it, the second and fourth syllables of Hallelujah occur off beat.

Rhythmic idioms. In certain hymn tunes, unity is established by the repetition of brief rhythmic idioms. Recall, for instance, EBENEZER "Once to every man and nation." The melody is partially held together by the repetition of the triplet figure thirteen times—a most unusual occurrence in hymns. And the tune BRYN CALFARIA "God the Lord a King remaineth" is shot through with this insistent rhythm:



Hymn music: sacred or secular? While discussing rhythm in hymn tunes, we should ask whether there is hymn music which is sacred and whether we should restrict our singing to this kind of music. About fifty years ago Archibald T. Davison, professor of music at Harvard University, wrote *Protestant Church Music in America*. (E. C. Schirmer, 1933). Speaking of hymn tunes, he wrote that he considered "quite unworthy of congregational effort" such tunes as MATERNA "O beautiful for spacious skies," DIADEMATA "Crown him with many crowns" and "all others of like musical calibre." (pp. 8–9) His philosophical rationale for excluding such frequently sung hymn tunes is found in his statement defining ideal church music (p. 152): "Music, which, by its unfamiliarity and its absence of secular suggestion is the primary property of the Church. This is, above all others, the music best fitted to the ideals enunciated in this book."

Much recent thinking is diametrically opposed to Davison's views. James F. White explains what has been happening in public worship and the arts used therein and comments on an obstacle to understanding this renewal. In *The Worldliness of Worship* (Oxford University Press, 1967) he wrote, "Our understanding of worship is greatly hampered by a false mystique. We tend to approach worship as if it involved the cultivation of an otherworldly atmosphere. We try to make worship somehow different from the rest of life." (p. 79)

This barrier between the world and public worship has been gradually eroding. During the last twenty five years there has been an explosion of innovation in hymn music beginning more or less with Geoffrey Beaumont's *20th Century Folk Mass* (1956). This experimentation included jazz and other orchestral instrumentation, improvisation, and rhythmic variety—especially syncopation. *Ecumenical Praise* (Agape 1977) includes examples of these musical styles.

Syncopation. Syncopation is a temporary displacing or shifting of the regular metrical accent. In most of our hymn tunes we find the text coinciding with regular beats. For example, look back at Persichetti's musical setting of "God who made the earth" on page 9. There are regular predictable beats until we reach the words "careth for me" at which time the composer introduces a delightful touch of variety—a syncopation. The use of syncopation in hymn tunes is not a recent innovation.

Many melodies from Reformation times and earlier include these accentual irregularities. ES IST EIN ROS "Lo, how a rose e'er blooming" has a syncopation at the end of the first line. Hymnals are increasingly including Luther's original rhythmic version of EIN FESTE BURG "A mighty fortress."



With one half the class tapping a steady beat with their feet or clapping hands, let the rest of the class chant with a ta-ta-ta-ta on a monotone the rhythms of a variety of hymn tunes. Note the various rhythmic patterns from hymn to hymn.

3. Harmony

We could have congregational music with everyone singing only the melody. There have been major denominations which have published hymnals with text and melody only. And there are church leaders (John Calvin and Dietrich Bonhoeffer) who have advocated melody-only singing. But by far the majority of denominations give a harmonized hymnal to worshippers.

Harmony is the tonal garb of the melody. Imagine a very dignified college president whom you have never seen except in a black or dark grey suit with white shirt or in a black academic robe. One day you see him or her in overalls or in jeans at a picnic. This change of clothing gives you a considerably different view of that person's personality. Just so, hymn harmonies can color the emotional impact of a melody. Here, for example, is the first phrase of NICAEA "Holy, Holy, Holy, Lord God Almighty" with the original harmonies by the composer John Dykes. In this brief compass there are a number of different chords.



Now here is the same melody but I have reduced the chord colors to two—the tonic and subdominant. Notice how bland and uninteresting it is by comparison with the original.



Many of our familiar hymn tunes have been reharmonized by composers and published in special collections of alternate harmonizations. *Hymns and Their Uses* Sydnor (Agape, 1982) has a list of these publications on pages 100–101.

Here is another harmonic setting of WOODWORTH "Just as I am." Ask your teacher to play the familiar harmonization in your hymnal and then to play this one.

Just As I Am

C. Elliott

W. B. Bradbury

1. Just as I am, with-out one plea, But
that Thy blood was shed for me, And
that Thou bidd'st me come to Thee, O
Lamb of God, I come, I come. A-men.

From *The Wayside Hymnal* 1940. Forward Movement Publications, Cincinnati, Ohio 45202. Used by permission.

A change of harmonization can assist in holding interest. The tune NUN DANKET "Now thank we all our God" repeats the same melody in the first two lines but the harmonies are different.



Composers of a few hymn tunes introduce variety by having the first section in the minor key with a change to major in the second. VOX DILECTI "I heard the voice of Jesus say" is perhaps the most familiar. GENEVA "Not alone for mighty empire" is a powerful tune in this pattern. Incidentally it was named for Geneva, New York where the composer George Henry Day served for many years as organist and choirmaster.

Another recent musical setting in this genre is OBEDIENCE by Malcolm Williamson. Note not only the shift from minor to major but also listen for the startling and propulsive harmonies.

Open, Lord, My Inward Ear

Charles Wesley

Moderate ♩ = 66

Malcolm Williamson

Obedience

1. O - pen, Lord, my in - ward ear and bid my heart re - joice;
 2. Show me, as my soul can bear, the depth of in - bred sin;
 3. Lord, my time is in Thy hand, my soul to Thee con - vert;

Bid my qui - et spir - it hear Thy com - fort - a - ble voice;
 All my un - be - lief de - clare the pride that lurks with - in;
 Thou canst make me un - der - stand, though I am slow of heart;



THE MATCHING OF WORDS AND MUSIC

Words and music combine to convey the spiritual import of the hymn to the mind and heart of Christians. The finest hymns are those which have a magnificent text and a strong, beautiful tune. There are scores of examples, of which the following are but three: NUN DANKET "Now thank we all our God," LASST UNS ERFREUEN "All creatures of our God and King," and PICARDY "Let all mortal flesh keep silence."

The two major considerations in determining compatibility of text and tune are metrical and emotional identity.

I will explain how text and tune are matched by meter in the next chapter when we are considering the Metrical Index of a hymnal.

Emotional compatibility is more difficult to define. Presumably there is a principal emotional content to a hymn text and the accompanying music should reinforce it. "When I survey the wondrous cross" has two tunes which accompany it—HAMBURG and ROCKINGHAM OLD. The Presbyterians, Methodists and Southern Baptists, to mention a few, use HAMBURG. The Lutherans and Episcopalians sing the text to ROCKINGHAM OLD. Which do you prefer and why?

Some hymnal editors recognize that a particular tune may be unfamiliar to some congregations and they consequently print an alternate musical setting on the next page or they suggest one or more suitable tunes in a footnote. Sing alternate musical settings and try to determine which is the more valid setting. It is interesting to note that the editors of the 1927 *Church Hymnary* of the Church of Scotland printed "What a friend we have in Jesus" with the tune EBENEZER "Once to every man and nation" in addition to the familiar *to us* tune CONVERSE.

Some hymn tunes seem to be versatile and can serve as vehicles for a number of texts. *Lutheran Worship* 1982 (Missouri Synod, Concordia Publishing House) places OLD HUNDREDTH, LASST UNS ERFREUEN, and WIE SCHÖN LEUCHTET with five texts each.



Check the Index of Tunes in your hymnal and see which tunes have multiple usage. Are they equally compatible with each of these texts?

3 *Your Hymnal*

- *** How your hymnal was made.
- *** An ecumenical nucleus in all hymnals.
- *** What makes your hymnal unique?
- *** The organization of hymnals.
- *** Types of hymnal editions.
- *** Page format.
- *** Indexes.
- *** How to swap texts and tunes.
- *** A local congregation's selective hymnal.

Next to the Holy Bible, the hymnal is undoubtedly the most widely read book for private and public devotions. This chapter is designed to assist you to gain large profit from it.

There will be many different hymnals used as anthologies for this hymn study course. They will have much in common but their differences are significant. By examining a number of features in these diverse hymnals, you should be able to make fuller use of your own hymnal. Regardless of whether you are a pastor, an average worshiper, or a member of the worship committee, you have an opportunity to learn more about your hymnal which is an invaluable instrument in shaping the spiritual life of church members.

HOW YOUR HYMNAL WAS MADE

The preface of your hymnbook will probably give you this information. If it was created and published by your denomination, then it was edited, no doubt, by a committee comprised of ministers and musicians representing various geographic and other sectors of your denomination. After sensing the hymnic needs of the general membership, the committee tried to include those hymns which they thought the church should have as well as hymns which they knew the membership wanted. The problems of denominational hymnal editorship were well stated by Ethel and Hugh Porter, music editors of *The Pilgrim Hymnal*, in the Preface to the Music:

One would like to think that every tune in a hymnal could fit a statement of Ralph Vaughan Williams' that "the only correct music is that which is beautiful and noble." But an editor learns in working on a hymnal how many factors influence the final choice of words and music, how many differing demands and tastes of congregations have to be satisfied, how mighty a force "association" is in the hymns we know and love to sing. At the same time he becomes more aware of the vast riches in hymnody and of the scant use made of these treasures by ministers, church musicians, and congregations. He knows that the substitution of a new hymnal for an old one can contribute to the enrichment of corporate worship only if those responsible for its use will explore its contents with an open, receptive mind, seeking to find not only their "old favorites" but also to discover and learn to appreciate fine tunes hitherto unfamiliar to them.*

*Reprinted by permission of the publisher from the *Pilgrim Hymnal*. Copyright, 1958, The Pilgrim Press.

Your preface may also give you a brief history of hymnody and hymnals in your denomination. And, if you are fortunate enough to have a companion or handbook to your hymnal, you may find introductory essays which will record extensive histories of your denominational hymnody. See the Bibliography for a list of handbooks.

If you check the dates of issuance of the successive hymnals by your denomination, you will probably discover that they appear about a generation apart. For example, the Episcopalians published a hymnal dated 1940 and are going to publish another one dated 1982. The Presbyterian Church in the United States followed its 1927 hymnal with one dated 1955. The Southern Baptists published a hymnbook in 1956 and another in 1975. The Methodists issued one in 1935 and the next in 1964.

But, since new hymns are constantly being written and some of them are significant, certain denominations issue supplementary collections of hymns containing these new hymns. Popular trial can thus determine whether these hymns are transitory or possess permanent worth.

We should note in passing that there are a few non-denominational hymnals which were edited in a specialized way. For example, the *Hymnal for Colleges and Schools* (Yale, 1956), designed obviously for chapel use in educational institutions, was edited by the chaplains and staff musicians of Yale University, Vassar College and Chatham College. The recent *Ecumenical Praise* (Agape 1977), edited by four hymnologists, was "designed to serve the growing points of the church. . . The book encourages the use of a creative and innovative approach to the music of the church." The National Council of Churches of Christ in the U.S.A. through one of its committees has published the *Hymnal for Worship* (1982) for use in hospitals, prisons, nursing homes and other special institutional settings. The hymns and liturgical aids were selected by the aid of over 300 chaplains across the country.

AN ECUMENICAL NUCLEUS IN ALL HYMNALS

The catholicity in hymnals is found in the hymns which are common to most denominational hymnbooks. From several surveys I have made in the past, I would estimate that there are between 100–200 of the same hymns found in each of the major denominational books.

Beginning in 1968 and continuing for eight years, a group of hymn experts representing many of the major denominations met as a Consultation on Ecumenical Hymnody. Their purpose was to determine which hymns are common to our heritage, which hymns should by common consent be retained and which should be "retired," which tune should be used with each text, what is the best translation, and in some instances which stanzas should be used.

This list* carries much weight with editorial committees of new books. For example, about a third of the hymns in the *Lutheran Book of Worship* (1978) are found in this Ecumenical List (171 ecumenical listed hymns out of a total of 569). These 171 hymns are indicated by an asterisk in the Index of First Lines. The editors of the Roman Catholic hymnal *Worship II* (1975, G.I.A. Publications) referred to this ecumenical list, item by item, and included a sizable proportion of these hymns. The *Episcopal Hymnal 1982* will include 182 titles from this ecumenical list. It is interesting to observe that *The Book of Hymns* (Methodist, 1964, 1966), published before the Consultation began its work, included 179 hymns from this ecumenical nucleus.

*This list was published in *The Hymn*, October 1977. Copies of this issue can be secured for \$2.50 from The Hymn Society of America, Wittenberg University, Springfield, Ohio 45501. For further description of this list, see page 69.

This list, which is included in this study book as an Appendix, can serve also as a guide for local congregations which desire to expand their repertoires in the direction of the world-wide church. Individuals who desire to read the core of hymnody will find it useful.



Noting the list of Ecumenical Hymns in this Appendix, check the index of first lines in your hymnal to see how many of these interdenominational hymns are in your book.

WHAT MAKES YOUR HYMNAL UNIQUE?

If you are a Methodist, you will find in the Methodist hymnal 85 hymns written or translated by John and Charles Wesley, founders of this denomination. The Southern Baptists will find in their book a generous number of gospel songs following their tradition of evangelistic music. The Presbyterians have scores of metrical psalms which are their heritage from the thinking of John Calvin. The Lutherans have an abundance of German and Scandinavian texts and tunes. The Roman Catholic hymnals have texts and music adapted to the requirements of the Mass and other Offices and consonant with their dogma. Find out the special individuality of your hymnal.

THE ORGANIZATION OF HYMNALS

There are two main types of hymnals: those which are published along with the liturgy and those which are almost exclusively a collection of hymns.

1) *Liturgy/Hymnal*. The Presbyterians (*Worshipbook* 1972) and the Lutherans (*Lutheran Book of Worship* 1978), among other denominations, print their liturgies, psalter and other worship aids first in their books, then follow these with the body of hymns. The Methodists reverse this order.

2) *Hymnals*. Hymnals follow this general sequence: Preface, Table of Contents, Hymns, and Indexes (with perhaps several liturgical items such as a creed, the Lord's Prayer, scripture selections, and several general prayers.)



Borrow hymnals from several other denominational congregations in your neighborhood and compare the content and arrangements of these books with your hymnbook.

Although it may not be immediately apparent, hymns are not inserted in the collection in a heterogeneous fashion. Three formulae are usually followed in determining their sequence.

Alphabetical. The hymns are sequenced according to the alphabetical order of the first line titles. The Roman Catholic *Worship II* (1975) and the Presbyterian *Worshipbook* (1972) adopted this method.

Chronological. The *Ecumenical Praise* (Agape 1977) editors sequenced the hymns more or less according to the chronology of the hymn texts, beginning, for example, with the Psalms and working up to contemporary hymns.

Topical. Using this method, editors group hymns according to a common topic. For example, all Easter hymns are adjacent to each other. There are two kinds of topical groupings:

- a) If the liturgy is prescribed and closely follows the Christian Year, then hymns expressing the Christian Year appear first in the hymnal. Here is a pattern illustrating this kind of hymn organization. It comes from the *Lutheran Book of Worship*:

The Church Year: Advent, Christmas, Epiphany, Lent, Holy Week, Easter, Ascension, Pentecost, The Holy Trinity, Christ the King, Lesser Festivals.

The Church at Worship: Holy Baptism, Holy Communion, The Word, Beginning of Service, Close of Service, Morning, Evening, Pastors, Marriage.

The Life of Faith: Justification, Repentance, Forgiveness, Christian Hope, Community in Christ, Witness, Stewardship, Society, Prayer, Trust, Guidance, Commitment, Praise, Adoration, Celebration, Jubilation

- b) Other denominations adopt a topical formula for arranging hymns but locate the Christian Year hymns somewhat differently. Here is an outline of this kind of arrangement:

Worship: Adoration and Praise, Morning, Evening, The Lord's Day, Closing.

God

God the Father: Eternity and Power, In Nature, Love and Fatherhood, Presence.

Jesus Christ: Adoration and Praise, Advent, Birth, Epiphany, Life and Ministry, Triumphal Entry, Passion and Atonement, Resurrection, Ascension, Presence, Coming in Glory.

The Holy Spirit

The Holy Trinity

The Holy Scriptures

Life in Christ: Call of Christ, Repentance and Forgiveness, Discipleship and Service, Dedication and Consecration, Stewardship, Hope and Aspiration, Pilgrimage and Guidance, Loyalty and Courage, Trial and Conflict, Faith and Assurance, Love, Joy, Peace, Life Everlasting.

The Church: The Church, Lord's Supper, Holy Baptism, Marriage, Christian Home, Hymns for the Young, Hymns for Youth, Christian Fellowship.

The Kingdom of God on Earth: World Friendship and Peace, Missions, City, Nation.

Miscellaneous: Dedication of a Church, Ministry, Travelers, Thanksgiving, New Year.

Hymns are located in these sections according to the major emphasis or principal theme of the particular text. But editors sometimes differ on what this topic is. For example, "Let all mortal flesh keep silence" is located in the Holy Communion section by the Methodists and Lutherans while the Presbyterians and the *Pilgrim Hymnal* editors place it in the Advent section. Since hymns not only have a major topic but also one or more subordinate emphases, we find a Topical Index in most hymnals, (and this index will be described later in this chapter.)

TYPES OF HYMNAL EDITIONS

Hymnal publishers provide a wide variety of editions, some of which are unique. Most denominational hymnbooks are issued in full music edition which means that the melodies are harmonized usually in four parts—soprano, alto, tenor and bass.

There is a hymnal which includes the full English text accompanied by just the melody. Some years ago there were a number of denominational hymnals with words only. The editors must have assumed that every one in the congregations knew the tunes and could sing them from memory.

For multi-lingual gatherings, the polyglot hymnal *Cantate Domino* is published by the World Council of Churches. Each hymn is printed with three languages. Oxford University Press published a full music edition of this book in 1980.

For visually handicapped folk there are large print hymnals prepared by Southern Baptists, Lutherans, and Presbyterians. The Southern Baptists also publish a words-only Braille edition.

Instead of staff notation to represent the music, there are editions which indicate pitches by do-re-mi symbols or even by numbers. Then there are shape-note hymnals, using little triangles, squares, half moons, etc, which denote pitches. The Southern Baptists and Mennonites publish this kind of hymnal.

The ingenious Scots had a unique psalm book (1929) in which the music of the psalm is at the top of a page with the metrical text at the bottom. Then each page of the psalter is cut across the middle, like the old-fashioned barn door, so that it is possible to have any text and music in the book presented on the same surface.

The Southern Baptists publish an Organist Edition of their 1975 hymnal.

PAGE FORMAT

In the Foreword of this book describing "You servants of God," we gave a brief description of the meaning of the various notations surrounding the music. We saw that, in addition to the hymn title, there was a notation describing the topical grouping in which the hymn was located. Next, the source of both text and tune was indicated in addition to the tune name and its meter. Incidentally, one hymnal from Canada includes at the head of every hymn a scripture verse which summarizes the theme of the particular hymn.

One feature of British hymnals should be noted. Instead of locating all of the stanzas between the music, these editors print the text at the bottom of the page as a poem with the music at the top. The advantage of this arrangement is the ease of reading the text as sacred poetry. Its disadvantage is the difficulty of singing the four parts of the music with the text and notes so far apart. The Lutherans in their new book solve the problem this way. They include the text between the music staves if there are no more than four stanzas. If the hymn is longer, they print the remaining stanzas below the music, the logic being, presumably, that a singer should catch on to the music by the time four stanzas have been sung. Also it is harder for an organist to play the music if the staves are separated by too many stanzas.

INDEXES

The large variety of indexes listed below show the lengths to which hymnal editors will go to provide helpful means for utilizing the full resources of hymnals. Some of these are located at the end of hymnals and others are found in hymnal companions.

1. *Table of Contents*. Almost all hymnbooks will begin with this general index which enables you to locate the various topical groupings of hymns, the worship materials, and the other indexes.
2. *Index of First Lines*. All books include this primary means of finding each hymn in the hymnal. Since a few hymns have titles other than the first line, these titles are distinguished either by italics or capital letters. The hymn "HOW GREAT THOU ART" has the first line "O Lord my God." Also some of the first lines have been altered and so the original and familiar text or translation is given indented. For example, the *Lutheran Book of Worship* indents "If thou but suffer God to guide thee" for which text they now have the following revision "If you but trust in God to guide you."

3. *Alphabetical Index of Tunes*. All of the hymn tune names are listed in alphabetical order and occasionally this index by indentation will give alternate names by which some of the tunes are known.
4. *Metrical Index of Tunes*. (I shall explain this index when this list of indexes is complete.)
5. *Index of Authors, Composers, and Sources*. All authors and composers are listed alphabetically along with hymn number(s) designating the texts or music created by these persons. If either of these is anonymous, the index indicates the hymnal or collection in which the text or tune first appeared. This index is handy if you have forgotten the title of a hymn but remember either the author or the composer. It will also help you to plan special hymn services.
6. *Topical Index*. This index lists the hymns under many subject headings. It is much more extensive than the Table of Contents. It is a valuable tool for a worship leader needing a hymn to develop or emphasize a particular theme. It also is a help for individuals who in their devotional reading seek a hymn expressing a facet of doctrine and faith.

The above indexes are included in many denominational hymnals. However there are additional indexes provided in some hymnals and handbooks.

7. *Alphabetical Index of First Lines of All Stanzas*. The *Hymnal and Liturgies of the Moravian Church* (1969) has this index which locates every stanza of every hymn in the book. The *Methodist Hymnal* (1935) had this same kind of index.
8. *Index of Scriptural Allusions*. This tool lists the books of the Bible and indicates which hymns are based on passages in these books.
9. *Hymns for the Church Year*. A number of hymnals have this index which lists hymns appropriate to each of the Sundays in the Church Year. These are keyed to the three cycles of the Lectionary developed by such groups as the Consultation on Common Texts and the International Consultation on English in the Liturgy. This latter body was composed of representatives of Roman Catholic and Protestant Churches in twenty countries, including Great Britain and the United States, where English is spoken.
10. *Origins of Tunes—Chronological Listing*. This index in Stulken's *Lutheran Hymnal Companion* lists the 26 countries which gave birth to hymn tunes in the Lutheran hymnal (1978) and under each country lists the hymns produced there. This index was provided "to assist in the augmentation of Christian education materials; preparation of courses of study, services, or programs on hymnody; selection of hymns for special observances such as anniversaries and commemorations." As indicated in the index title, the date of origin of each tune is given.
11. *Original Language First Lines of Hymns—Chronological Listing*. This index, appearing in the same book as noted immediately above, gives lists of hymn texts in the original 30 languages.
12. *Index of Hymns by Classification*. The Methodist hymnal (1964) has this helpful index in which the various topical categories mentioned in the Table of Contents are listed in that order. Under each of the categories the hymns in that group are listed alphabetically. In other words, if you want to see what Christmas hymns are in the Methodist hymnal, you do not have to thumb through the 23 Christmas hymns in the body of the hymnal but you can turn to this index and at a glance discover all the Christmas hymn titles. This index is not the same as the Topical Index.
13. *Index of Hymns for the Young*. The *Church Hymnary* (1927, Scotland) has a five-page topical listing of hymns from the body of this hymnbook which are especially suited to children and adolescents.

14. *Index of Hymns which may be sung in Canon. Worship II* (G.I.A. Publications, 1975), a leading Roman Catholic hymnal, includes this unusual and helpful index of 34 hymns which may be sung in canon. A number of these suggested titles will surprise you. A canon is a melody so constructed that two groups can sing the same tune, one group beginning a few notes after the other.

Three volumes are extended indexes for locating hymn tunes and texts. Katharine S. Diehl's *Hymns and Tunes—an Index* (Scarecrow Press, 1966) and Robert McCutchan's *Hymns Tune Names—Their Sources and Significance* (Abingdon Press, 1957) both have melodic indexes. For accomplishing the same purpose with hymn texts, McCormand and Crossman compiled the *Judson Concordance to Hymns* (The Judson Press: Valley Forge, 1965.)

HOW TO SWAP TEXTS AND TUNES

For the uninitiated, the Metrical Index is the most complicated and intriguing index. Its purpose is to facilitate judicious exchange of tunes and texts of similar meter. In the Foreword to this book we saw that the tune LYONS had 10 10 11 11 as its meter. Under other hymns tunes we see meters like 76 76 or SMD. These numbers and abbreviations indicate the metrical framework of the text. In other words, these symbols tell the exact number of syllables per poetic line. Since the tune of a particular text matches it line by line, it usually means that it is possible—and sometimes desirable—to exchange a text and tune which have the same metrical pattern.

To illustrate how this exchange can take place, recall the familiar Doxology text, "Praise God from whom all blessings flow." Each one of the four lines in this text has eight syllables in it and consequently has been called Long Meter 88 88. Count these syllables. Look in your Metrical Index and you will find a list of tunes under the heading LM or Long Meter. Every one of these tunes will fit texts with eight syllables in each of its four lines although it is not desirable to match any of them indiscriminately.

Under this heading of Long Meter we find the Doxology tune—OLD HUNDREDTH. Also you will probably find such tunes as HURSLEY "Sun of my soul," DUKE STREET "Jesus shall reign," and GERMANY "Where cross the crowded ways." Try singing the text "Sun of my soul, thou Savior dear" with the Doxology tune OLD HUNDREDTH or sing the text "Praise God from whom all blessings flow" with the tune GERMANY. This kind of swapping may have a jarring effect.

The major use of this Metrical Index is to enable a leader of worship to substitute a familiar tune for the unfamiliar one printed in the hymnal. The leader knows that the people can read and understand any English text but the leader also recognizes that they may balk quite understandably at a tune that they have never sampled before.

Perhaps on Thanksgiving day the leader desires to use William Pierson Merrill's stirring hymn whose first stanza is:

Not alone for mighty empire,
Stretching far o'er land and sea,
Not alone for bounteous harvests,
Lift we up our hearts to thee:
Standing in the living present,
Memory and hope between,
Lord, we would with deep thanksgiving
Praise thee most for things unseen.

In many hymnals this text is wedded either to the Welsh tune HYFRYDOL or to GENEVA, a modern American melody. Suppose the congregation does not know either of these tunes and there is no time or opportunity to teach the people. The worship leader could use the text and find another tune known to the people. The metrical pattern of this hymn is 87 87 D (D means doubled, that is 87 87 87 87). In the Metrical Indexes of most hymnals there are at least a dozen tunes with this syllabic numeration. Tunes like CONVERSE "What a friend we have in Jesus" and ALL THE WAY "All the way my Saviour leads me" would be eliminated as not matching the mood of Merrill's text. The tunes HYMN TO JOY "Joyful, joyful, we adore thee" and AUSTRIAN HYMN "Glorious things of thee are spoken" might suit the text.

A brief study of a Metrical Index will reveal this simple arrangement. First are listed the Short Meter tunes which have the pattern 66 86. If this pattern is repeated in the same stanza, the category is listed as Short Meter Double or 66 86 66 86. Next comes Common Meter and Common Meter Double which are 86 86 and 86 86 86 86. This is followed by Long Meter which we described above. After these three major classes of meters—Short, Common, and Long—we find the remainder of the tunes listed in rising serial order. For example, this section might begin with 457 457 EARTH AND ALL STARS and end with 15 15 15 6 which is the meter of the BATTLE HYMN OF THE REPUBLIC.

Several bits of advice are offered regarding use of this method of tune interchange:

1. If possible, use the tune given with the text. Spend some time teaching the unfamiliar tune if at all possible. It is stagnating always to revert to a few old and tried familiar tunes.
2. When seeking a new tune, find a musical setting which matches the mood and spirit of the text. One would never think of matching the text "O God, our help in ages past" with the tune SERENITY "Immortal Love, forever full" or the text "Once to every man and nation" with the tune BRADBURY "Savior, like a shepherd lead us."
3. The accentual pattern of the text and tune must match. For example, the text "Gentle Mary laid her child" and the tune AURELIA "The church's one foundation" are both 76 76 D and yet they will not match because their accentuation is reversed. The text has the accent on syllables 1-3-5-7 which is trochaic whereas the tune throws the accent on 2-4-6 which is iambic. In the Metrical Index of the Episcopal *The Hymnal 1940* and the Methodist *The Book of Hymns* (1964, 1966), groups 76 76 D and 87 87 D are separated into iambic and trochaic.

A LOCAL CONGREGATION'S SELECTIVE HYMNAL

Even though a denominational hymnal may include between 500–600 hymns, for all practical purposes most local congregations are enterprising if they sing 100 different hymns in the course of the life of the hymnal. And this local repertory is apt to be different from the body of hymns used by another congregation in that denomination.

This is poor stewardship. Suppose only one fifth of the rooms in the educational building of the church property were in active use. The governing body of the church should raise searching questions about the reasons why full use was not made of church facilities.

Just so, your congregation needs to be led steadily and surely to a greater utilization of the riches of your hymnal. It is the purpose of the final chapter of this text to outline a number of methods by which this goal can be accomplished.



By examining the bulletins of all public worship of your church during the past twelve months, determine how many different hymns were sung. Also find out the frequency each hymn was used.

also



Discuss with your pastor the advisability of preparing a large wall chart of white cardboard on which 2×2 inch squares are marked. There must be sufficient squares to mark seriatim in each the number and the title of every hymn in your hymnal. Then in each square add the date a hymn is used in worship. For example, 10/31/82. Thus, at a glance, a person can see what hymns are sung and which ones are neglected. Where will you hang this chart?

and



Find out what hymnals are used in the various departments or classes of the church school. Is the regular church hymnal employed or are other books used?

and



Checking the contents of your hymnal, make a list of hymns (and certain stanzas or parts of stanzas or refrains of these) which are especially suited to be taught to children.

and



Insert a notice in the parish paper or worship bulletin requesting the congregation to lend to the class any unusual new or old hymnals. You may be surprised at the unique hymnals which repose in attics or book shelves in homes.

and



Check the Table of Contents and the Topical Index to assess the general theological character of your hymnal. Does it present the full spectrum of your faith and Christian experience?

and



Examine the Author's Index to see which persons of literary fame are included. Also find out which authors are most widely represented in your book.

4 *The History of Congregational Song*

1. The Bible: Its Songs and Singing.
2. Greek Hymnody.
3. Latin Hymnody.
4. The Protestant Reformation: Lutheran Hymnody and Calvinist Psalmody.
5. Eighteenth Century British Hymnody.
6. Nineteenth Century British and American Hymnody.
7. Twentieth Century American and British Hymnody.

The story of the church's song is like a vast variegated landscape on which hundreds of millions of Christians through the ages have sung their faith—their joys and sorrows, their hopes and anxieties. To tell this 2000-year old narrative in some detail would require a series of large volumes. This Student Edition's sketch of the history of hymnody must be restricted to a brief survey—an overview of the major persons, events, and trends. But this introduction may intrigue you so that you will be enticed into further exploration of any period, event, or person that you care to investigate. The Bibliography will list resources for this further study.

Imagine that you and I are being launched in a satellite to sail several hundred miles above this hymnic landscape. As we look through the windows, we shall observe at a glance huge expanses of terrain representing the centuries of church history. But, if we desire, we can train our telescopes and cameras on any part of this countryside and, by adjusting the zoom lens, we can focus on a particular person or happening. Some of the centuries will be obscured by a cloud cover caused by absence of extant information. For example, as we zero in on Bishop Ambrose leading the singing of the faithful in the Milanese basilica about 380, we cannot know many details but we do know that it mightily impressed St. Augustine who was in attendance. However when we float over 18th century England and direct our scope toward the Wesley brothers, we see much detail about their hymns and their modes of singing.

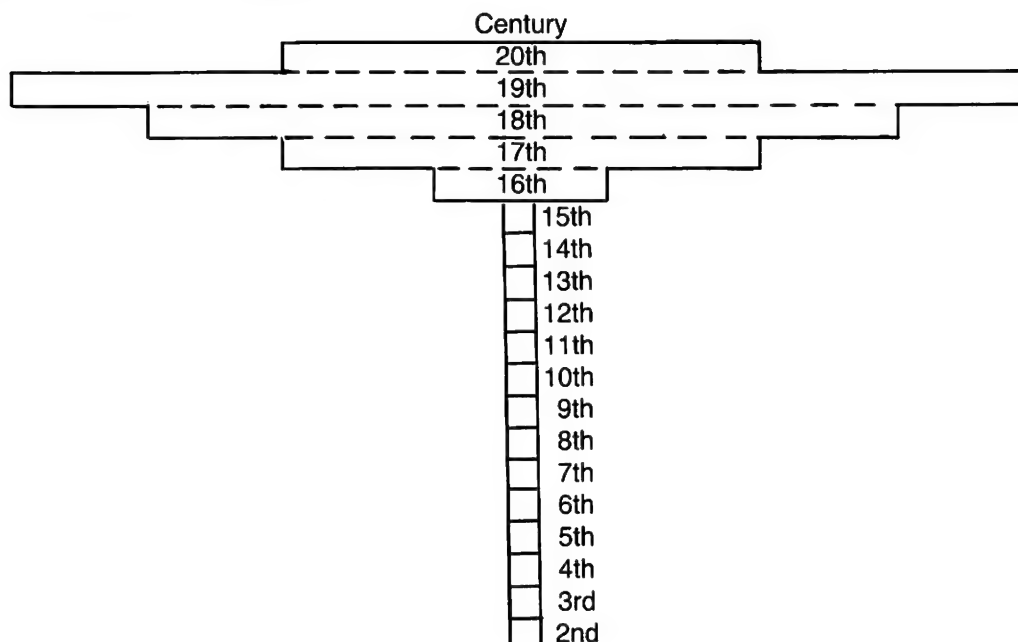
But, before we press the switch and ignite the propulsion rockets, I need to explain two things.

1. As we should expect, the further we go back in church history, the scantier are the records and examples of hymnody. In present-day churches we sing only a few hymns that were written during the early centuries of the Christian era. It was not until the Protestant Reformation that congregational song began to flower and expand. Although thousands of hymns were written for singing by cloistered monks and nuns in pre-Reformation times, most of these were unavailable to English-speaking Christians until excellent scholar-poets in 19th-century England translated them.

In the Appendix we have a list of 227 hymns widely sung in Christendom today. If we arrange these hymns in chronological order and chart their origins in each of the past twenty centuries, here is a

rough idea of how this proportional chart would look. Up to the 1500s we have only a few hymns in common use today and from several centuries none at all.

It is obvious at a glance that the greatest concentration of hymns (66) in general congregational use today originated in the nineteenth century.



If you desire to see how the individual hymns are located in this chronological order, see Chapter 5 in my *Hymns and Their Uses*—Sydnor (Agape, 1982).

2. As we take our trip across the twenty centuries of hymnody, we will restrict our viewing of historical hymnic personages and events mainly to those which are connected with hymns in rather widespread use today. For those who have time and interest, there are fascinating historical bypaths which invite hiking and there are field guides to identify what we see along the paths. For example, there are excellent biographies of the Wesleys and Isaac Watts. Bernard Manning wrote five important papers titled *The Hymns of Wesley and Watts*. (Epworth Press, 1942.). Another example of very detailed scholarship is a recent study by M. Carpenter of the *Kontakia* of Romanos, published in two lengthy volumes—altogether about 800 pages (University of Missouri Press, 1970, 1973). Romanos was a Byzantine melodist who in the 6th century wrote many *kontakia* which were hymns consisting of 18–30 stanzas (*troparia*) all structurally alike and ending with a refrain.

With these comments, we press the switch and are lifted from the launching pad into outer space!

1. THE BIBLE: ITS SONGS AND SINGING

The writers of the Holy Scriptures record many of the songs and describe much of the singing of the believers.

Old Testament

One of the earliest accounts describes the excited and exultant Israelites standing on the shore of the Red Sea watching the waves engulf the Egyptian chariots and soldiers. In this moment of

deliverance, Moses and his followers sang a long paean of joy and gratitude. Exodus 15 contains the entire song which begins:

I will sing to the Lord, for he has risen up in triumph;
The horse and his rider he has hurled into the sea.

Then Miriam, the prophetess, Aaron's sister, took up her tambourine, and all the women followed her, dancing to the sound of the tambourines and singing this refrain.

All of I Chronicles 25 is devoted to a description of David's appointing musicians for service in the house of God. Then II Chronicles 5:13 graphically describes the music making at the dedication of Solomon's temple:

It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth forever: that then the house was filled with a cloud, even the house of the Lord.



Read some of these Old Testament songs:

The Testament of Jacob (Gen. 49)

The Song of Deborah and Barak (Judg. 5:3–31)

The Blessings of Moses (Deut. 33)

The Song of Hannah (I Sam. 2:1–10)

David's Lamentation over Saul and Jonathan (2 Sam. 1:19–27)

The Last Words of David (2 Sam. 23:1–7)

David's Thanksgiving for Victory (2 Sam. 22)

The Song of Habakkuk (Hab. 3)

Some hymnals include these prose canticles with musical chant settings.

The Book of Psalms is the main collection of the songs of Israel. Here we find the lyric materials for our living worship. There are prayer psalms which have been divided into lament psalms, praise psalms, and hymns. Beside these divisions, the Psalter contains liturgical psalms, royal psalms, and wisdom psalms.

Through the twenty centuries of the Christian era, the psalter has enriched private and public devotions. The two reformers, John Calvin and Martin Luther, summarized the value of this collection of psalms.

Calvin expressed it as follows: "I may truly call this book an anatomy of all the parts of the soul, for no one can feel a movement of the spirit which is not reflected in this mirror. All the sorrows, fears, troubles, doubts, hopes, pains, perplexities, stormy outbreaks by which the hearts of men are tossed, have been here depicted by the Holy Spirit to the very life."

Luther wrote: "Where does one find finer words of joy than in the psalms of praise and thanksgiving? . . . On the other hand, where do you find deeper, more sorrowful, more pitiful words of sadness than in the psalms of lamentation? . . . So, too, when they speak of fear and hope, they use such words that no painter could depict for your fear or hope, and no Cicero or other orator so portray them."

There are many methods by which congregations today sing the psalms. In their prose form they are chanted with Gregorian plainsong, Anglican chant, or to melodies written by present-day composers like Fr. Joseph Gelineau. In metrical form the psalms are probably most widely sung

around the world. Three familiar examples are "The Lord's my shepherd, I'll not want" (Psalm 23), "Our God, our help in ages past" (Psalm 90), and "Joy to the world" (Psalm 98).

New Testament

Singing was present at the beginning and the ending of Jesus' earthly life. After the annunciation by Gabriel, Mary went to see her cousin Elizabeth. There she sang her *Magnificat* "My soul doth magnify the Lord" (Luke 1:46–55). The second of Luke's canticles, the *Benedictus*, was uttered by Zechariah when his son John the Baptist was born. It begins "Blessed be the Lord God of Israel" (Luke 1:68–79).

Then, on the night of Christ's birth, an angel of the Lord told terror-struck shepherds that the Messiah was born that night. The *New English Bible* describes what followed: "All at once there was with the angel a great company of the heavenly host, singing the praises of God:

Glory to God in highest heaven,
And on earth his peace for men on whom his favor rests."
(Luke 2:14)

When Jesus' parents brought him to the temple to present him to the Lord, devout Simeon took the infant into his arms and praised God saying, "Lord, now lettest thou thy servant depart in peace." (*Nunc Dimittis*, Luke 2:29–32)

Each of these canticles contain profound prophetic insights into the mission of the Messiah and they have been incorporated in the liturgies of various branches of Christianity since the early centuries of the church. The *Magnificat* is usually sung at evensong. The *Nunc Dimittis* was selected by John Calvin to end his communion service. Nowadays it is one of the concluding canticles of the Lutheran service of Holy Communion.



Compare the text of the *Magnificat* with the Song of Hannah (I Sam. 2:1–10). There is much similarity.

Because the prose versions of these canticles do not have a regular beat, they are not sung as often as they should be. There are metrical versions of three canticles:

Magnificat: "My soul now magnifies the Lord" (*Lutheran Book of Worship*, 180)

Gloria in Excelsis: "All glory be to God on high" (*Lutheran Book of Worship*, 166)

Nunc Dimittis: "Now Lord, according to thy word" (*The Scottish Psalter* 1929, Paraphrase #38)

For this text, see page 32 of *Hymns and Their Uses*—Sydnor (Agape, 1982)

At the end of his earthly life, Jesus gathered his disciples for their last supper together. The *New English Bible* (Matt. 26:30) describes how this meal ended: "After singing the Passover Hymn, they went out to the Mount of Olives." Authorities are well agreed that they sang the Hallel Psalms 115–118.



Read these four psalms and note not only their prophetic nature ("The snares of death encompassed me." . . . Ps. 116:3) but also the comfort which they must have given our Lord ("I kept the faith, even when I said, 'I am greatly afflicted.'" Ps. 116:10). Consider planning a Good Friday service based on these psalms.

The apostle Paul not only had much experience singing hymns but he also gave advice about how to sing them. He also quoted some current hymns.

We are all familiar with his incarceration with Silas in the Philippian jail when at midnight they sang hymns (Acts 16:25). It may be significant that when he wrote his letter to the Philippians, he included in the second chapter (verses 5–11) a hymn in praise of Christ. (Did they sing this in prison?) A version of this hymn is found in most major hymnals "At the name of Jesus every knee shall bow" by Caroline M. Noel.

Paul encourages us always to join in thankful praise. He writes: "Let the Holy Spirit fill you: Speak to one another in psalms, hymns, and songs; sing and make music in your hearts to the Lord; and in the name of our Lord Jesus Christ give thanks every day for everything to our God and Father." (Ephesians 5:18–20. See also Colossians 3:16–17 NEB).

His most famous testimony and implied advice regarding singing is found in I Cor. 14:15: "I will sing with the spirit, and I will sing with the understanding also."

Paul quotes from a baptismal hymn addressed to a new convert: "And so the hymn says, 'Awake, sleeper, Rise from the dead, and Christ will shine upon you.'" (Ephesians 5:14 NEB)



Here are some New Testament passages which are possibly quotations from primitive hymns. Study them: I Tim. 3:16; I Tim. 6:15–16; II Tim. 2:11–13; Titus 3:4–7; Revelation 22:17; Revelation 15:3–4.

2. GREEK HYMNODY

At the beginning of the second century Christianity was a proscribed religion. Judaism was permitted, but when it became apparent that the Christians were not a Jewish sect, they came under imperial suspicion. In spite of this proscription, Christians gathered for worship. Toward the end of 112, the governor of Bithynia, Pliny the Younger, wrote in some anxiety to the Emperor Trajan. In asking the emperor how he should deal with the Christians, he told him that he had tortured two deaconesses who had confessed "that they were accustomed to come together on a regular day before dawn and to sing a song alternately to Christ as to a God."

In spite of imperial disapproval, the church spread throughout the eastern Mediterranean region. During the first few centuries fierce doctrinal struggles occurred in which Arians, Gnostics, and Christians employed hymns to propagate their doctrines.

One famous incident of this conflict occurred when the Emperor Theodosius (reigned 379–395) forbade the unorthodox Arians to conduct public worship in Constantinople. The Arians retaliated by holding a great demonstration, parading through the streets singing hymns. In opposition, the orthodox group led by John Chrysostom organized counterdemonstrations in which they sang hymns setting forth the orthodox Christian teaching.

Here are some hymns which are in common use today which are translated from early Greek texts.

"Father, we thank thee who hast planted" was written by F. Bland Tucker in 1939 and was based on several brief traditional prayers found in the *Didache* (*The Teaching of the Twelve Apostles*). This important manual of the early church was written about the end of the second century at the time when the canon finally emerged.

"O gladsome light" is one of the most ancient hymns of Christendom, having been sung in the early Greek church at the lighting of the lamps in the evening service and is known as the "Candlelighting Hymn." It has continued until the present day to be used in this worship service in the Greek Orthodox Church. It was translated by Robert Bridges (1844–1930) who was named poet laureate of England in 1913.

"Lord Jesus, think on me" is the tenth hymn of Synesius of Cyrene, written in the early years of the fifth century. Synesius (c.375–430) continued to lead the life of a wealthy country squire after his appointment as a bishop in the church. Born into a wealthy illustrious family whose ancestral line could be traced back seventeen centuries, he devoted much of his time to philosophy, books, and "the chase." Allen William Chatfield (1808–1896), who wrote this version of the hymn, described it as "a paraphrase or amplification rather than an exact translation of the original."

"Let all mortal flesh keep silence" is sung at the beginning of the Liturgy of the Faithful as the communion elements are brought into the sanctuary. Known as the Cherubic Hymn, it is derived from the Liturgy of St. James of Jerusalem dating back at least to the fifth century.

The Council of Laodicea (341–381) prohibited the use of "private" psalms in church (Canon 59). This was designed to stop the flood of heretical hymns. Its intent was to compel hymn writers to base their hymns for corporate worship on Scriptural texts. (We shall see later in this chapter that John Calvin also restricted the content of his congregational song texts to Scripture.) It did not however restrict the writing of poems for private use and circulation. The 5th-century historian Sozomen wrote about the hymns of Apollinaris, bishop of Laodicea, "Men sang his strains at convivial meetings and at their daily labor, and women sang them while engaged at the loom. But, whether his tender poems were adapted for holidays, festivals, or other occasions, they were all alike to the praise and glory of God."

The Greek Orthodox Church's emphasis on Christ's resurrection is manifest in two famous Easter hymns by John of Damascus (c.696–c.754) who was called the last of the Fathers of the Greek Church and the greatest of its hymnodists. He spent most of his life in the famous monastery of St. Sabas near Jerusalem, overlooking the Dead Sea. A man of encyclopedic learning, he wrote one of the theological classics of the Eastern Church. His most notable literary achievement consisted of Greek canons or odes celebrating the festivals of the Church Year. From the ode for St. Thomas's Sunday, the Sunday after Easter, is taken "Come, ye faithful, raise the Strain."



Compare the text of "Come, ye faithful, raise the strain" with the song of Moses in Exodus 15 and note the similarities.

John's other Easter hymn is "The day of resurrection" which is sung at the midnight service on Easter Eve in the Eastern Churches when the worshippers, at a signal, light their tapers, thus filling the church with brilliance.

3. LATIN HYMNODY

One of the largest reservoirs of modern Christian song is Latin hymnody. The era from which most of this treasure comes stretched for a millennium from about 400–1400—the so-called Middle Ages. We shall see that Latin hymnody was profoundly influenced by monasticism whose founder was Anthony (c. 250), an Egyptian of Coptic stock. Almost every Latin hymn writer mentioned in this section was a monk.

With the Edict of Milan in 313, Christianity was granted toleration throughout the Roman Empire. Twenty seven years later, Ambrose (340–397) was born. He became the Bishop of Milan and by his skillful use of hymns he was called the “father of the Latin hymn.” The troops of the Arian emperor Valentinian II were besieging the Milan Cathedral because Ambrose refused to turn his churches over to Arian heretics. According to St. Augustine (354–430), Ambrose rallied his flock to the orthodox cause with doctrinal hymns. These Ambrosian hymns were to be sung antiphonally and were based on a simple meter which could be easily sung by a congregation. A music historian, Hugo Leichtentritt, wrote: “The result was a plain, easily remembered tune, quite similar to the popular tunes of later antiquity. In short, the hymns may be called a spiritual folk song and the Ambrosian hymn became, a thousand years later, the model for the chorale of the Protestant Church.”

“O splendor of God's glory bright”, according to most scholars, is definitely the work of Ambrose. Julian's *Dictionary of Hymnology* says about this hymn: “A beautiful morning hymn, to the Holy Trinity, but especially to Christ as the Light of the World, and a prayer for help and guidance throughout the day.”

A contemporary of Ambrose, Prudentius (348–405) was a native of northern Spain. He began his career as a lawyer but at the age of 57 he entered a monastery where he devoted his talents to writing sacred poetry. His text “Of the father's love begotten” is one of the most popular of the growing number of early Latin hymns set to plainsong in modern hymnbooks.

About this same time, one of the most famous Christian hymns *The Te Deum Laudamus* was written. Some scholars believe it was composed toward the beginning of the 5th century. It was used extensively through the Middle Ages and was considered by Martin Luther to be second only to the Apostles and Athanasian Creeds as a symbol of faith. “Holy God, we praise your name” is an English translation through a German versification of this *Te Deum*.

A century or so later we find two churchmen whose hymns are in today's congregational song. Venantius Fortunatus (535–609) was the outstanding Latin poet of the 6th century. Although born in Italy, he spent most of his life in France. He was well versed in music and in the secular poetry of his time. He is known today for his processional hymns “Sing, my tongue, the glorious battle” and “Hail thee, festival day”

A contemporary of Fortunatus, Gregory I (the Great) (c.540–604) was the son of a patrician family and received an excellent education in law. After a responsible public career in Rome, he became a Benedictine monk and established a number of monasteries. From 590 till his death, he was pope. His influence in organizing the church and promulgating the faith was enormous. To him is attributed the reorganization of the Schola Cantorum (singing school) and the revision of the chants which are now called “Gregorian Chant” throughout the Western Churches. Of several hymns attributed to Gregory, “Father, we praise you” is probably the most widely known.

“All glory, laud, and honor” was written by Theodulph of Orleans (c.760–c.821), a prominent intellectual in Charlemagne's court. He was accused of conspiring against Louis I, the son and successor of Charlemagne. Consequently he spent the last few years of his life in prison where he is reputed to have written this hymn. One story recounts that Louis I heard the song while riding past the prison in which Theodulph was held and was so impressed that he set the saint free and restored him to his bishopric. In medieval times the hymn was sung as a processional hymn on Palm Sunday.

In the 12th century three major Latin hymnodists lived—the two Bernards and Abelard. Bernard of Clairvaux became one of the most famous clerics of Europe whereas Bernard of Cluny was so obscure that we know practically nothing about him except that he wrote a lengthy poem in the Cluny abbey.

Regarding Bernard of Clairvaux (1091–1153), Richard Trench summarized his accomplishments as “the stayer of popular commotions, the queller of heresies, the umpire between princes and kings, the counsellor of popes, the founder, for so he may be esteemed, of an important religious order, the author of a crusade.” After a university education he entered a Cistercian monastery at Citeaux in France. Endowed with great persuasive powers, he soon established a new monastery at Clairvaux. From there his influence was felt throughout Europe. His intense devotion is seen in several hymns which are widely ascribed to him: “O sacred head, now wounded,” “Jesus, thou joy of loving hearts,” and “Jesus, the very thought of thee.”

The monastery of Cluny, founded in 910, was by the 12th century extremely wealthy and famous. It had the finest church in France. Bernard came to this abbey during the time Peter the Venerable was abbot between 1122 and 1156. Bernard wrote an extended poem of nearly 3000 lines *De Contemptu Mundi* describing the evils and vices of his time and contrasting them with portrayals of heaven. “Jerusalem the golden” is a hymn translation by John Mason Neale of the section of the poem picturing the celestial dwellings.

Of noble birth Peter Abelard (1097–1143) forsook the military life and became a famous teacher. At the age of 22, he was named lecturer at Notre Dame Cathedral where he attracted students from all over Europe. His critical appraisal of the writings of the Fathers of the Church and scripture laid the foundation for Scholasticism. He became tutor to Heloïse, niece of Canon Fulbert of Notre Dame. Although Abelard was at this time a priest, the two went to Brittany where they were secretly married and became parents of a son. On their return to Paris, Abelard was emasculated by ruffians hired by Canon Fulbert. He soon entered the Abbey of St. Denis as a monk. Heloïse became a nun. Abelard’s hymn “O what their joy and their glory must be”, widely sung today, had a fascinating origin. For the Nunnery of Heloïsa, Peter prepared an entire hymnal *Hymnus Paracletensis* containing 93 hymns, all written by Abelard. “O what their joy and their glory must be” was intended to be sung at Saturday vespers.

Francis of Assisi (1182–1226) was founder of the monastic order which bears his name. Born in wealth, he spent a wasteful youth until a serious illness led him to dedicate his life to an imitation of Christ’s life of prayer, poverty, and service. His appreciation for the world of birds, flowers, and animals is reflected in his hymn “All creatures of our God and King” which calls on all nature and humankind to praise God.

4. THE PROTESTANT REFORMATION: LUTHERAN HYMNODY AND CALVINIST PSALMODY

The Protestant Reformation was accompanied by a marvelous flowering of congregational song. Both of the major reformers, Martin Luther (1483–1546) and John Calvin (1509–1564), valued the art of music in nurturing and expressing the faith and each one took affirmative, though different, steps to stimulate singing by their followers.

These two men stressed the authority of Scripture over any human authority, salvation by faith in Jesus Christ, the universal priesthood of all believers, and the restoration of liturgy in the common language of the people. Luther was the more conservative of the two in that he retained as much of the Roman liturgy and music as he believed would be useful whereas Calvin moved radically to construct a liturgy and practice based solely on the teachings of Scripture and the early Fathers. These contrasting views had lasting effects on the churches and nations which followed their precepts.

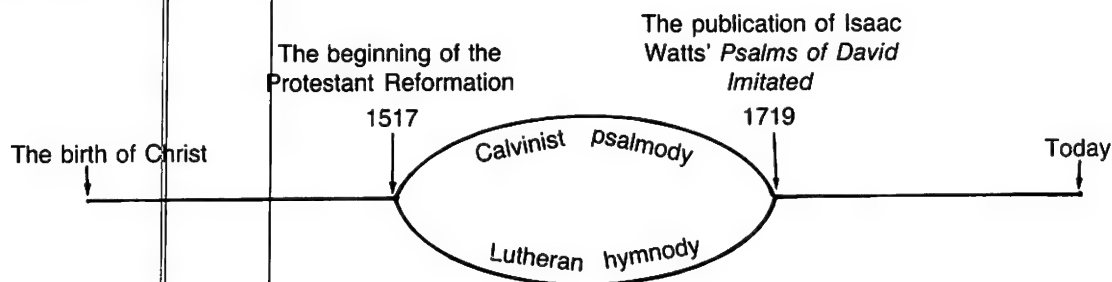
Luther was by natural endowment and training a skilled musician and a lover of the art. This paved the way for a splendid tradition of church music in Germany, inspiring composers like Schütz, Bach, and Pachelbel. He showed his appreciation of polyphonic music (the interweaving of many melodies) in these quaint sentences from the preface to a 1538 hymnal:

This precious gift [music] has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. But when natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously gracing the simple parts, like a square dance in heaven with friendly bows, embracings, and hearty swinging of the partners. He who does not find this an inexpressible miracle of the Lord is truly a clod and is not worthy to be considered a man.

Calvin, unlike Luther, had never been immersed in the chanting of the Gregorian melodies in the daily offices (services) of the monastery chapel. He had been trained as a lawyer in France. In his early twenties he experienced a "sudden conversion." At age 26 he published his *Institutes of the Christian Religion*, a tremendously forceful presentation of the Protestant position. In 1536 he settled in Geneva. In 1542 he issued the first Genevan metrical psalter with melodies and in its preface he stated why the texts were restricted to the psalms: "Although we look far and wide and search on every hand, we shall not find better songs nor songs better suited to that end than the Psalms of David which the Holy Spirit made and uttered through him. And for this reason, when we sing them we may be certain that God puts the words in our mouths as if Himself sang in us to exalt His Glory." He made a few exceptions to the exclusive use of psalms. For example, he included in some of his collections metrical versions of the *Nunc Dimittis*, the Lord's Prayer, and the Ten Commandments.

Writers who speak of Calvin's "hostility" to music simply are ignorant of the facts. In this same 1542 preface, Calvin pays this high tribute to congregational song. He knew the power of song to "inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal."

The effect of the strategies of these two reformers in developing congregational song can be seen in this simple diagram:



The lines represent the streams of congregational song. From the inception of the church until the start of the Protestant Reformation, church singing included songs drawn from Scripture (mainly the Psalter) as well as many hymns composed by humans. When the Reformation began with Luther's nailing the 95 theses on the door in Wittenberg in 1517, the stream divides into two channels. The followers of Luther continued to sing "hymns of human composure" as well as psalms whereas Calvin's congregations sang just the 150 psalms cast in metrical form. It was not until the genius of Isaac Watts gave the world his Christianized psalmody in 1719, as well as his great hymns, that the stream was reunited. Gradually all Christians were able to sing the entire spectrum of the faith.

The story of the course of these two channels of song—the Lutheran and Calvinist—is fascinating but too intricate to be traced in detail here.

Lutheran Hymnody

Lutheran hymnody had its roots in pre-Reformation popular song as well as in other sources. One of the most famous of these popular hymns is *Christ ist erstanden* "Christ is arisen," a German Easter hymn and its tune which date from around 1100. Martin Luther once remarked, "After a time one tires of singing all other hymns, but 'Christ ist erstanden' one can always sing again."

Luther wrote 37 hymns and paraphrases. Some were his own original hymns. Others were verifications of the Psalms and other parts of the Bible, translations of Latin hymns, and revisions of pre-Reformation German popular hymns. *Christ ist erstanden* was the basis for Luther's "Christ Jesus lay in death's strong bands."

Luther's most famous hymn "A mighty Fortress is our God" has been called the Battle Hymn of the Reformation. It has given courage to countless people. An increasing number of hymnals have the melody in the original rhythmic form. See page 25 for the score of the first line.

Among Luther's many other hymns, these are widely sung: "Out of the depths I cry to you," "From heav'n above to earth I come," "Dear Christians, one and all, rejoice," and "Come, Holy Ghost, God and Lord."

At the end of the 16th century two famous chorales—called the Queen and the King of the chorales—were written by Philipp Nicolai (1556–1608)—"O morning star, how fair and bright" and "Wake, awake, for night is flying."

Needless to say, Luther's active encouragement of poets and musicians unloosed a flood of German hymns in the centuries following the Protestant Reformation. It is difficult to single out specific chorales but I will list a few which have become part of the ecumenical repertory:

If thou but suffer God to guide thee
Jesus, priceless treasure
Now thank we all our God
Sing praise to God
Praise to the Lord, the Almighty

NEUMARK
JESU, MEINE FREUDE
NUN DANKET
MIT FREUDEN ZART
LOBE DEN HERREN

Calvinist Psalmody

As we stated earlier, Calvin decided to base his congregational singing on scripturally-derived texts, mainly the psalms. Beginning with partial psalters translated into metrical French and accompanied by melodies, he finally published the completed French Psalter in 1562. The 150 texts had been translated by Clement Marot and Theodore de Beze. Of the 125 tunes, seventy were composed by Louis Bourgeois, who was music editor of earlier editions of this Psalter.

In the meantime, British protestants were experimenting with metrical psalms. With the accession of Queen Mary to the throne in 1553, English and Scottish reformers fled to the continent and came under the influence of Calvin and his colleagues. They were especially impressed by the psalm singing of the congregations. So in Geneva in 1556 they published a collection of *One and Fiftie Psalmes of David in Englishe Metre*. The next edition in 1558 contained 24 versions by William Kethe, including his famous version of the 100th psalm "All people that on earth do dwell." The first complete English metrical psalter, published in 1562, was compiled by Thomas Sternhold and John Hopkins and was called "The Old Version." The Scottish version was issued as part of *The Book of Common Order* in 1564. Thus Calvin's followers on the continent and especially in England and Scotland became psalm singers.

About 60 years later the Pilgrims brought the Ainsworth Psalter to the New World and introduced metrical psalm singing to America. Twenty years after landing at Plymouth, they published the first book in English-speaking America, the *Bay Psalm Book*.



Your hymnal probably has a number of metrical psalms. If you look in the Index of Sources of Hymns, you will undoubtedly see a heading "Psalms." Or you may have an Index of Scriptural Allusions which could direct you to these psalms. As you would expect, the Presbyterian *Hymnbook* (1955) has eighty metrical psalms.

5. EIGHTEENTH CENTURY BRITISH HYMNODY

We saw earlier that metrical psalmody was almost the exclusive congregational song of England and Scotland from the mid-16th-century to the first decades of the 18th century when Isaac Watts performed his monumental hymnic deeds. Nevertheless during these 150 years there were hymn writers who wanted to express their devotion in New Testament thought and faith; so for many years these isolated streams of lyric expression had been gathering.

Here are five hymns from this period whose backgrounds merit your study in hymnal handbooks:

All praise to thee, my God, this night	Thomas Ken
Let all the world in every corner sing	George Herbert
My song is love unknown	Samuel Crossman
When all thy mercies, O my God	Joseph Addison
While shepherds watched their flocks	Nahum Tate

The five major hymnological names in eighteenth-century British hymnody are Isaac Watts (1674–1748), John Wesley (1703–1791), Charles Wesley (1707–1788), John Newton (1725–1807), and William Cowper (1731–1800).

Isaac Watts

Isaac Watts, whose work we sketched earlier (p. 4), is generally credited with being responsible for loosening the exclusive hold of metrical psalms in the English church. His collections of hymns and poems were published in 1706, 1707, and 1709. Several of our familiar hymns come from these editions: "When I survey the wondrous cross" and "Come, let us join our cheerful songs."

In 1715 he published *Divine Songs attempted in Easy Language, for the Use of Children*. "I sing the mighty power of God" is from this collection. Also in this children's songbook this quaint song (No. 16) titled "Against Quarreling and Fighting:"

Let dogs delight to bark and bite,
For God hath made them so;
Let bears and lions growl and fight,
For 'tis their nature to.

But, children, you should never let
 Such angry passions rise;
 Your little hands were never made
 To tear each other's eyes.

Four years later he published *The Psalms of David Imitated in the Language of the New Testament and Applied to the Christian State and Worship*. Dr. Watts gives us a metrical version of the Book of Psalms. It is not a reproduction of the 150 psalms. Some are omitted. Some are abbreviated. Some are divided into several parts. Some are represented by more than one version in different meters. Here are his three renderings of the first stanza of the 23rd Psalm:

Long Meter

My shepherd is the living Lord;
 Now shall my wants be well supply'd;
 His providence and holy word
 Become my saf'ty and my guide.

Common Meter

My shepherd will supply my need,
 Jehovah is his name;
 In pastures fresh he makes me feed,
 Beside the living stream.

Short Meter

The Lord my shepherd is,
 I shall be well supply'd;
 Since he is mine, and I am his,
 What can I want beside?

The Common Meter version "My shepherd will supply my need" with its haunting American folk melody RESIGNATION is entering a number of recent hymnals. The last two stanzas are inspired:

The sure provisions of my God
 Attend me all my days;
 O may thy house be mine abode,
 And all my work be praise!
 There would I find a settled rest,
 (While others go and come)
 No more a stranger, or a guest,
 But like a child at home.

Here are a few of his metrical psalms which are sung throughout Christendom:

Before Jehovah's awful throne	Psalm 100
From all that dwell below the skies	Psalm 117
I'll praise my Maker while I've breath	Psalm 146
Jesus shall reign	Psalm 72
Joy to the world	Psalm 98
Our God, our help in ages past	Psalm 90

John (1703–1791) and Charles (1707–1788) Wesley

These two brothers were born in the home of Samuel and Susanna Wesley at Epworth, England where Samuel was rector. There were nineteen children.

At Oxford they were members of the "Holy Club", a group of young Oxonians who were called "Methodists" because, in Charles' words, they "agreed together to observe with strict formality the

method of study and practice laid down in the Statutes of the University." After a stay in Georgia, they returned to England and came under the influence of the Moravians, especially Peter Böhler. In May 1738 they experienced their evangelical conversion.

Thereafter these two men effected one of the greatest religious revivals in English history. Traveling hundreds of miles on horseback, they preached to thousands, often on city streets and in open fields. As we said earlier, Charles was the hymn writer. His 6,500 hymns constitute a masterpiece of English hymnody. Canon John Julian said, "It was Charles Wesley who was . . . perhaps, taking quantity and quality into consideration, the great hymn writer of all ages."

It is significant that Charles wrote more hymns (12) which are included in the Ecumenical Hymns in the Appendix than any other hymn writer. Isaac Watts is second with ten hymns to his credit. Here is the list of Charles' hymns in the Ecumenical List:

A charge to keep I have
 Christ the Lord is risen today
 Christ, whose glory fills the skies
 Come, thou long-expected Jesus
 Forth in thy name
 Hail the day that sees him rise
 Hark! the herald angels sing
 Lo, he comes with clouds descending
 Love divine, all loves excelling
 O for a thousand tongues to sing
 Rejoice, the Lord is King
 You servants of God, your master proclaim

John Wesley contributed the following well-known translations:

Give to the winds thy fears
 Jesus, thy boundless love to me

John Newton and William Cowper

John Newton (1725–1807) lost his mother when he was only seven. Four years later he went to sea with his father, a shipmaster who was stern and silent. Later he was impressed on a man-of-war and flogged for attempted desertion. He then took service on a slave-trading ship and was brutally treated by its master. The one bright influence in a rough and dissolute life was his love for his future wife. His conversion from infidelity was begun by reading Thomas à Kempis. He became master of a slaveship, though in later years he was an ardent abolitionist. In the 1750s he came under the influence of Whitefield and Wesley. In 1764, after a period of study, he was ordained as curate in Olney.

Three years later William Cowper (1731–1800) went to live in Olney and for twelve years they collaborated. In 1771 Newton proposed to Cowper that they prepare a volume of hymns "for the promotion of the faith and comfort of sincere Christians." Together they produced *Olney Hymns* (1779). Known as one of the greatest English poets of his age, Cowper was afflicted throughout his life by ill-health and a deep melancholy which drove him periodically to attempted suicide.

Here are some hymns written by each of these men:

Newton

Amazing Grace (This moving hymn gives us insight into Newton's turbulent spiritual pilgrimage.)
 Glorious things of thee are spoken
 How sweet the name of Jesus sounds

Cowper

God moves in a mysterious way
 Sometimes a light surprises
 O for a closer walk with God
 There is a fountain filled with blood.

In addition to these five principal British hymn writers of the eighteenth century, there are six more who contributed hymns that are widely known and loved today.

Philip Doddridge (1702–1751)

Awake, my soul, stretch every nerve
 O happy day, that fixed my choice

Edward Perronet (1726–1792)

All hail the power of Jesus' name!

Augustus Toplady (1740–1778)

Rock of Ages

William Williams (1717–1791)

Guide me, O thou great Jehovah

Thomas Olivers (1725–1799)

The God of Abraham praise

Robert Robinson (1735–1790)

Come, thou fount of every blessing

6. NINETEENTH CENTURY BRITISH AND AMERICAN HYMNODY

As we saw in the historical graph at the beginning of this chapter, 19th-century Britain contributed a large percent of hymns in common use today. By actual count, 66 of the 227 Ecumenical Hymns in the Appendix originated in the 19th century. Further, a large number of Greek and Latin hymns, cited earlier, found their way into the English language in the 19th century. It therefore was a most productive period in hymn history. For ease in discussing this century, we shall consider first the output of British hymn writers and then the Americans.

British Hymnody

In the early nineteenth century the literary world witnessed a renaissance of wonder which expressed itself in interest in the world of nature (for example, the poems of Wordsworth, Keats, and Shelley). It included also a romantic review of ancient culture and history (for example, the novels of Walter Scott.) In hymnody Bishop Reginald Heber (1783–1826) influenced congregational song by producing texts of high literary quality and beauty of expression. His book *Hymns written and adapted to the Weekly Church Service of the Year*, published posthumously in 1827, a year after his death, contained fifty-seven of his own hymns. Here are some of Heber's better known hymns:

Bread of the world in mercy broken
 Brightest and best of the sons of the morning
 Holy, Holy, Holy, Lord God Almighty
 The Son of God goes forth to war

During these early decades there was a considerable effort to revitalize the Church of England. A movement centering in Oxford had its start with a memorable sermon on "National Apostasy," preached by the brilliant John Keble in the early 1830s. This Oxford Movement produced not only

many original hymns but also led to the translation of ancient Greek and Latin hymns. The following are illustrative:

John Keble

Sun of my soul, thou Savior dear
New every morning is the love

John Cardinal Newman

Lead, kindly light

Frederick Faber

There's a wideness in God's mercy
Faith of our fathers, living still

John Mason Neale (1818–1866) is one of the greatest names in hymnody. A brilliant scholar at Cambridge, he became identified with the Oxford Movement. His Anglo-Catholic leanings kept him from the parish priesthood with the result that he became warden of a home for old men. He spent the rest of his life in research and writing. His skill in Latin and Greek translation was phenomenal. If you check the Author's Index of your hymnal you may find a dozen or so of Neale's translations, among them the following:

All glory, laud, and honor
Good Christian men, rejoice
O come, O come Emmanuel
Of the Father's love begotten.

Neale's contemporary, Edward Caswall (1814–1878), was also a skilled translator.

Jesus, the very thought of thee
When morning gilds the skies

While Neale and Caswall and others were unearthing Latin and Greek hymnic treasures, Catherine Winkworth (1827–1878) was becoming the foremost English translator of German hymns. These translations appeared in her publication *Lyra Germanica*, 1855 and 1858 and also in *Christian Singers of Germany*, 1869. Here are a few of her many famous translations:

If thou but suffer God to guide thee
Jesus, priceless treasure
Now thank we all our God
Praise to the Lord, the Almighty

Catherine Winkworth was but one of many women in Britain who turned their attention to hymns in this period. It is worth noting that some of the following hymns were born out of severe physical suffering.

Charlotte Elliott (1789–1871)

Just as I am

Jennette Threlfall (1821–1880)

Hosanna, loud hosanna

Frances Havergal (1836–1879)

Take my life, and let it be consecrated
Lord, speak to me

Elizabeth Clephane (1830–1869)

Beneath the cross of Jesus

Cecil Frances Alexander (1823–1895)

Jesus calls us; o'er the tumult
Once in royal David's city

There is a green hill far away
All things bright and beautiful

This last hymn has recently become better known because the first four lines are titles for four autobiographical books by the English veterinarian, James Herriot:

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful:
The Lord God made them all.

Among the evangelical hymn writers of this century, the following three authors were especially gifted:

James Montgomery (1771–1854) was publisher of a liberal paper in Sheffield, England and author of about 400 hymns, of which the following are examples:

Angels, from the realms of glory
Call Jehovah thy salvation
Go to dark Gethsemane
O Spirit of the living God

Horatius Bonar (1808–1889) was an eminent Scottish Presbyterian whose hymns are found in most major hymnals:

Blessing and honor and glory and power
Here, O my Lord, I see Thee face to face
I heard the voice of Jesus say

Thomas Kelly (1769–1855), a fervent Irish evangelical, was an excellent preacher who devoted much of his energy and money to helping the poor. Here are two famous hymns of his:

Look, ye saints! the sight is glorious
The head that once was crowned with thorns



Here are three hymns from this century with interesting backgrounds. Check their stories in a hymnal handbook:

Abide with me
In the cross of Christ I glory
The church's one foundation

Various unsuccessful attempts were made to produce a catholic hymnal to suit the needs of the English church. None of them found any but a limited acceptance until, in 1861, a group of able men, under the chairmanship of Sir Henry Williams Baker (1821–1877) produced an epoch-making book *Hymns Ancient and Modern, for use in the Services of the Church*. It moved at once into wide acceptance. Since its origin, it has been revised a number of times. On the centennial of the publication of this hymnal, Dr. W. K. Lowther Clarke estimated that approximately 150 million copies had been published thus far.

We end this cursory account of British 19th-century hymnody with a criticism of British hymns from the pen of George Matheson (1842–1906), the blind Scotsman who with inspired insight wrote “O love, that wilt not let me go” and “Make me a captive, Lord.” It highlighted a growing social concern in Britain which we find prevalent also in the minds of thoughtful Americans in the 19th century.

“To my mind they have one great defect; they lack humanitarianism. There is any amount of doctrine in the Trinity, Baptism, Atonement, or the Christian life as such, but what of the secular life—the infirmity, the hospital, the home of refuge? . . . I don't think our hymns will ever be what they ought to be, until we

get them inspired by a sense of the enthusiasm of, and for, humanity. It is rather a theological point, perhaps, but the hymnists speak of the surrender to Christ. They forget that Christ is not simply an individual. He is Head of a body, the body of humanity; and it no longer expresses the idea correctly to join yourself to Christ only, you must give yourself to the whole brotherhood of man to fulfill the idea."

American Hymnody

In its earlier history the church in America naturally followed the practice of church praise which prevailed in Britain and on the continent. In America, metrical psalmody long held an unchallenged dominance. The first book of any kind printed in New England was a psalter—the *Bay Psalm Book* of 1640, that aimed at a close fidelity to the sense of the Hebrew psalms. The cultivation of music, however, was for long totally neglected. In some congregations singing came to be abandoned altogether.

But the Great Awakening in the mid 18th century brought a change for the better. Isaac Watts' *Psalms of David Imitated* was published in Boston in 1729 and ten years later the first American reprint of Watts's *Hymns* appeared. These came into a considerable degree of use.

But the beginning of a distinctive American hymnody came about in the course of a revision of Dr. Watts. The General Association of the Presbyterian Churches of Connecticut requested Timothy Dwight (1752–1817) to "accommodate" Dr. Watts to America. Dr. Dwight, under whose presidency Yale College grew to great renown, was a grandson of Jonathan Edwards. His revision *Psalms of David by Isaac Watts* was published in 1801 at Hartford, Connecticut. From this volume comes "I love thy kingdom, Lord" which is the third and last part of Psalm 137 entitled "Love to the Church."

A convenient way to sample the hymns of 19th-century America is by noting the church affiliations of the authors.

The Quaker, John Greenleaf Whittier (1807–1892), disclaimed any ability as a hymn writer but from his poems editors have selected the following hymns:

Dear Lord and Father of mankind
Immortal Love, forever full
O brother man, fold to thy heart thy brother
All things are thine; no gift have we

Of the Episcopalian hymn writers we will mention three:

Bishop Phillips Brooks (1835–1893) stands as one of America's greatest preachers. After visiting Bethlehem, he wrote the familiar Christmas carol "O little town of Bethlehem."

Bishop George Washington Doane (1799–1859) gave us "Thou art the way: to thee alone."

One of Bishop Arthur Cleveland Coxe's (1818–1896) hymns, written in 1840, has a remarkably contemporary text "We are living, we are dwelling in a grand and awful time." His other hymn "O where are kings and empires now" is included in many hymnals.

Among the Presbyterians, the following should be mentioned: Dr. George Duffield, Jr. (1818–1888) wrote "Stand up, stand up for Jesus" shortly after he had heard a stirring sermon preached to a noonday prayer meeting in the Y.M.C.A. in Philadelphia in 1858.

Another Presbyterian, Dr. James Waddell Alexander (1804–1859), translated "O sacred head, now wounded" from the German.

Three New England Unitarians are representative of this denomination. Samuel Longfellow (1819–1892) wrote "I look to Thee in every need" and "Now on land and sea descending." John White Chadwick (1840–1904) wrote "Eternal ruler of the ceaseless round" for the graduation service at the Harvard Divinity School in 1864 when the country was locked in the struggle of the

Civil War. Edmund Hamilton Sears (1810–1876) gives us a long view of the meaning of the Nativity in “It came upon the midnight clear.”

Among the Congregationalists were Ray Palmer (1808–1887) “My faith looks up to thee” and Washington Gladden (1836–1918) who wrote “O Master, let me walk with thee” in 1879.

A type of religious song arose in the last third of this century which had and continues to have a strong influence on American church life. Gospel songs were born in Newcastle, England in 1873 during the evangelistic campaign of Dwight L. Moody (1837–1899) and Ira D. Sankey (1840–1908). The beginning was very modest—a little brochure of sixteen pages, entitled *Sacred Songs and Solos*. As more gospel songs were written, they were published in large collections called *Gospel Hymns*. Many millions were sold.

Gospel songs had their roots in the camp meetings which began in the early nineteenth century in Kentucky. Other influences which shaped this unique religious song form were the formation of the Salvation Army in England with its songs, the camp songs of the American Civil War, the founding of the Sunday school movement with a long series of Sunday school songbooks of George Root, Bradbury, Lowry, and others. The Moody-Sankey evangelistic campaigns during the last three decades of this century gave special impetus to the adoption of this genre. Here are a few examples:

Blessed assurance, Jesus is mine
Take the name of Jesus with you
I love to tell the story
He leadeth me, O blessed thought
Tell me the old, old story

The church toward the end of this century was profoundly affected by many events—political, theological, technological, and sociological. The throes of the Civil War had shaken this country to its roots. Slavery had been abolished. The industrial revolution had produced such social consequences as the concentration of economic power in the few, the unequal distribution of wealth, and the growth of vast cities with impersonal urban living. In 1859 Charles Darwin (1809–1882) published the *Origin of Species*. Eight years later the first volume of *Das Kapital* was published by Karl Marx (1818–1883). During this period Susan B. Anthony (1820–1906) and other women were waging the battle for women's rights, prohibition, and women's suffrage. During the years 1892–1895 Sigmund Freud (1856–1939) developed his psychoanalytical methods.

Against the backdrop of these and many other influences, a number of American Christians at the end of the nineteenth century began increasingly to consider the social consequences of commitment to the Gospel of Jesus Christ.

7. TWENTIETH CENTURY AMERICAN AND BRITISH HYMNODY

Before citing specific recent hymns, I would like to remind you that the two currents of congregational song which we noted toward the end of the nineteenth century continued into the present century and increased in volume and strength. I refer to evangelistic songs and hymns of social and ethical concern. Neither of these emphases originated in the preceding century. To some extent, they had been present in hymnody for centuries.

The use of religious song in mass evangelistic efforts received strong impetus from the Moody/Sankey revivals. Since that time, evangelists like Billy Sunday, Billy Graham and many others have utilized gospel songs in their campaigns. Also during the past seven decades, hymn writers have continued to express the ethical concerns of Christians.

These two hymnic emphases are not mutually exclusive. Both are necessary to assist Christians to fulfill a comprehensive ministry to the world. Harry Emerson Fosdick expressed this thought as follows:

If I started with the social gospel I ran into the need of better individual men and women who alone could create and sustain a better social order, and so found myself facing the personal gospel; and if I started with the personal gospel, I ran straight into the evils of society that ruin personality, and so found myself facing the social gospel.*

The hymnody of the first decade was infused with the ideas of the movement called the Social Gospel. Its central idea was the application of Christian principles to the social order, the removal of social evils and thus the establishment of the Kingdom of God on earth. In the United States, Washington Gladden, a liberal Congregational pastor in Columbus, Ohio, was considered the "father of the Social Gospel," but the leading prophet and writer of this movement was Walter Rauschenbusch (1861–1918) who confronted the social implications of the gospel in an unforgettable way as pastor of a German Baptist congregation on the edge of "Hell's Kitchen" in New York City. He linked his profound evangelical Christian faith with his passion for social reform in his books *Christianity and the Social Crisis* (1907) and *A Theology of the Social Gospel* (1917).

Here are six hymns from this decade (three from America, three from England) which demonstrate the stirring of the social conscience.

"Where cross the crowded ways of life" was written in 1903 by Frank Mason North (1850–1935). In charge of Methodist city missions in New York City, he had first-hand acquaintance with the "haunts of wretchedness."

"O holy city, seen of John" was written in 1909 by a young Episcopal priest, Walter Russell Bowie (1882–1969).

"Not alone for mighty empire," embracing many social concerns, was written by the Presbyterian minister, William Pierson Merrill (1867–1941) in 1909.

"O God of earth and altar," written by Gilbert Chesterton, is considered by many experts to be one of the finest hymns in existence. It was published in *The English Hymnal* in 1906.

"Judge eternal, throned in splendor," written in 1902 by Henry Holland (1847–1918), calls for national integrity.

"In Christ there is no east or west" is perhaps the most popular hymn from this decade. Written by John Oxenham (1859–1941) in 1908, this text describes the world-wide nature of the church and calls on Christians to reach across racial barriers to find oneness and kinship in Christ.

It will be helpful if we examine certain factors which have had strong impact on the kind of hymnody we sing today.

(1) The Growth of Hymnological Research and Publication.

Extensive research about hymns and their origins began about a century ago. In 1892 Canon John Julian published *A Dictionary of Hymnology* which was the first major systematic and comprehensive study in English of the entire field of hymnody.

One of the most learned American contributors to this epic volume was the Presbyterian, Dr. Louis F. Benson, America's foremost hymnologist. Using the resources of his enormous personal hymnological library, he published scholarly volumes, the most important of which is *The English Hymn* (1915). His texts gave historical perspective on hymnody to thousands of ministers, musicians,

*From *The Living of these Days*, p. 279. New York: Harper & Row, Publishers, Inc. 1956. Used by permission.

hymnal editors, and others. Benson was but one of many hymnic scholars, some of whose names appear in the Bibliography.

The most outstanding recent hymnologist was Erik Routley (1917–1982) who in an inimitable and profound manner gave us broad insights in hymnody through his books, articles, and lectures.

(2) The Organization of Professional Associations

The American Guild of Organists was born just before the turn of the century and high on its agenda has been the maintenance of high standards in hymnody and congregational song.

In 1922 The Hymn Society of America was founded with a number of hymnic objectives. They are:

1. to cultivate vital congregational singing;
2. to encourage the writing and publishing of hymns and hymn tunes;
3. to express through congregational song the spirit and needs of contemporary life and thought;
4. to promote the collection of hymnic data;
5. to encourage research, discussion, and the preparation and dissemination of addresses, articles, books and audio-visual material upon hymnic subjects.

This book *Hymns: A Congregational Study* is a result of the last objective.

The second objective—the stimulation of hymn writing—has led to the creation of some lasting hymns first published by the Hymn Society:

Where restless crowds are thronging: Thomas Curtis Clark (1877–1953)

O Jesus Christ, may grateful hymns be rising: Bradford G. Webster (1898–)

Hope of the world, thou Christ of great compassion: Georgia Harkness (1891– 1974). This was written for the Evanston, Illinois convocation of the World Council of Churches in 1954.

Abroad there are two important associations of leaders interested in hymnody: The Hymn Society of Great Britain and Ireland and the International Fellowship for Research in Hymnology.

(3) The Founding of Church Music Educational Institutions

During the 1920s two major institutions for training church musicians were founded: The School of Sacred Music of Union Theological Seminary in New York City and the Westminster Choir College. Departments of church music were also established in many universities and conservatories. Thousands of graduates from these schools and colleges have taken courses in hymnology and have employed this training in their professional careers as organist/choirmasters, professors, editors, authors, and composers.

(4) The Production of Landmark Hymnals

Four British hymnals which have had a seminal influence on American hymnal editing are:

The Yattendon Hymnal (1899) edited by Robert Bridges and H. Ellis Wooldridge.

The English Hymnal with Tunes (1906) edited by Ralph Vaughan Williams and Percy Dearmer.

The Church Hymnary: Revised Edition (1927) This revision was made by a large committee representing various branches of Presbyterianism in the British Empire. The music editor was David Evans.

Songs of Praise: Enlarged Edition (1931) edited by Percy Dearmer, Ralph Vaughan Williams and Martin Shaw.

The careful editorship of these hymnals not only uncovered highly significant hymns from former times but also took the lead in sponsoring and publishing fine new texts and music.

The Bibliography includes the titles of sixteen other recent hymnals.

(5) The Emergence of American Folk Hymnody

This is a complicated subject which is difficult to treat in an abbreviated manner. The past quarter of a century has witnessed an astounding amount of experimentation with church songs. There is no doubt that the emergence of pop music in almost every denomination had some of its roots in a musical explosion in east London in 1956. The Rev. Geoffrey Beaumont had written the *20th Century Folk Mass* and had performed it during an Anglican Holy Communion service. A jazz combo accompanied the voices. Newspapers across the world soon carried the news of this event.

This bold experimentation raised the eyebrows of traditionalists but it opened the sluice gates and set tidal waves flowing throughout Christendom. In a short while almost every major denomination in the United States had composers setting the liturgy in a jazz idiom. Guitar accompaniment became the rage for many of these songs. The best known of these pieces probably are James Thieme's "Sons of God," Ray Repp's "All you peoples, clap your hands," and Peter Scholtes' "They'll know we are Christians by our love."

From a completely different stream of music, we have recovered many magnificent folk tunes from the southern highlands and from shape note hymnals. Here are some of them:

NEW BRITAIN This is the haunting melody for "Amazing Grace". It is known by at least five other names. It appeared anonymously in *Virginia Harmony* (1831)

RESIGNATION This folk hymn tune was taken from *Southern Harmony*, 1835. It is sung with Watts' "My shepherd will supply my need."

WEDLOCK This pentatonic tune was harmonized by Dr. Austin Lovelace (1919–) and accompanies "O Lord, send forth your Spirit."

WONDROUS LOVE This beautiful melody first appeared with the text "What wondrous love is this" in William Walker's *Southern Harmony*, published in 1843. (*Ecumenical Praise*, #46)

From a rich lode of traditional melodies our hymnal editors are selecting Negro spirituals. Here are three familiar titles: "Go tell it on the mountain," "Were you there when they crucified my Lord?" and "Let us break bread together." The tune MCKEE, a Negro spiritual tune, is now used frequently with "In Christ there is no east or west."

(6) Five English Hymn Writers

I will conclude this sketch of twentieth century hymnody by mentioning five English hymn writers.

Albert F. Bayly (1901–) is an English Congregational minister who has written over a hundred hymns. His best-known hymn in the United States seems to be "Lord, whose love in humble service."

Fred Pratt Green (1903–) is an English Methodist clergyman and playwright who is considered one of the finest living hymn writers. His works have recently been published with commentary by Bernard Braley—*The Hymns and Ballads of Fred Pratt Green* (Hope Publishing Company, 1982). Four of his hymns which have found their way into American hymnals are "Glorious the day when Christ was born," "Christ is the world's Light," "O Christ, the Healer, we have come," and "When in our music God is glorified."

Fred Kaan (1929–) was on the staff of the World Council of Churches but now lives in England where he is a United Reformed minister. Some of his hymns have been published in *Break Not the Circle* (Agape, 1975). Two of Kaan's best are "Lord, as we rise to leave this shell of worship" and "As we break the bread."

Brian Wren (1936–) is another minister in the English United Reformed Church who combines theological perception with a fresh expression of Christian faith in contemporary life. Among his many hymns are the following: "Lord Christ, the Father's mighty son" and "I come with joy to meet my Lord."

Peter Cutts (1937–) is considered the outstanding contemporary composer of hymn music. Having received his degree in music from Cambridge University, he is senior lecturer in Music, Bretton Hall College of Higher Education in Wakefield, England. Among his widely sung hymn tunes are WYLDE GREEN, BIRABUS, and SHILLINGFORD. These tunes are included in *Ecumenical Praise* (Agape, 1977).

It must be apparent to you that these hymn titles give practically no intimation of what the entire texts are about. Let's conclude by giving just three glimpses into some of the subjects of contemporary text writing.

Brian Wren expresses concern for the environment in this hymn:

Thank you, Lord, for water, soil, and air—
Large gifts supporting everything that lives;
Forgive our spoiling and abuse of them.
Help us renew the face of the earth.

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(*Ecumenical Praise*, #78)

Fred Kaan addresses the problem of hunger and plenty in his hymn "Now join we to praise the creator" with such words as "We cry for the plight of the hungry while harvests are left in the field, for orchards neglected and wasting, for produce from markets withheld."

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(*Ecumenical Praise*, #92)

Fred Pratt Green sings of our stewardship of our earth in his hymn "God in his love for us lent us this planet." The last stanza is:

Earth is the Lord's: it is ours to enjoy it,
Ours, as His stewards, to farm and defend.
Now from pollution, disease, and damnation,
Good lord, deliver us, world without end!

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(*Ecumenical Praise*, #75)

It is time to end our trip over the hymnic landscape. We have seen much but many events and persons had to be skipped. I hope you can go back and further investigate some of them.

5 *How To Develop Great Congregational Singing*

*** Five Values of Hymn Singing.

*** Some factors which influence congregational singing.

*** Projects for improving hymn singing.

The second general goal for this hymn study course, as stated in the Preface, is the acquisition of skills in transferring your enthusiasm for hymns to the hearts, lips, and lives of your congregation. After all, hymns are for everyone in the church and consequently all members have some responsibility for developing intelligent and spirited singing.

Productive thought and activity in this pursuit requires the following:

1. an understanding of what is superior hymn singing. Great congregational singing is being achieved when the entire congregation sings a sizable number of good hymns with spiritual perception and musical artistry.
2. an enthusiasm about the benefits which will be derived by your congregation through more exciting hymn singing.
3. a willingness to work with others in your class on long-range projects for the development of increased hymn understanding.
4. a knowledge of the many factors which influence hymn singing.
5. a development of strategies to produce exceptional congregational singing.

Five Values of Hymn Singing

1. Through hymn singing, Christians express their feelings and ideas.
2. Through hymn singing, Christians can tell others what they believe.
3. Through hymn singing, Christians are bound in closer fellowship.
4. Through hymn singing, Christians are instructed in the fundamentals of their faith.
5. Through hymn singing, Christians are sustained in daily life.

SOME FACTORS WHICH INFLUENCE CONGREGATIONAL SINGING

1. *Local tradition.* Is your congregation noted for exceptionally good hymn singing? If so, this could be partly a result of spiritual vitality in the people. Enthusiasm for the Christian life and its potential can result in singing to express this joy. Conversely hymn singing can be a stimulus to deeper faith and commitment.
2. *The concern and support of the minister.* The spiritual leader (whether minister, rabbi, or priest) has a crucial role in the development of strong congregational singing. By intelligent choice of hymns, by the development of a long-range program of hymnic education, and by enthusiastic singing and example in the pulpit, the clergy can be a powerful force in cultivating the spirit of song in their congregation.
3. *The playing and directing of hymns.* The hymn player (at the organ, piano, or other instrument) can do more than any other one person to develop great hymn singing. No one else has as much control of the vital processes of hymn singing. The very life of the music flows through her or his spirit and fingertips. And, if there is a song leader, this person by gesture and expression can encourage the singers and help them express the ideas and emotions of the hymns.
4. *Choir leadership of hymns.* The primary function of choirs is to join with all other members of the congregation in offering worship to Almighty God and, in so doing, to lead the congregation in worship through hymns, anthems, and in the sung portions of the liturgy. Because the choirs (children, youth, and adult) have rehearsal opportunity, they can practice unfamiliar hymns and thus be able to assist the congregation when these are selected for public worship. By highlighting the hymn melodies and by singing hymn anthems, they stimulate participation by the persons in the pews.
5. *The pipe organ and acoustical environment.* A pipe organ with clear ensemble, designed and voiced by skilled craftsmen for a specific church, is a vital factor in promoting better singing. The American Guild of Organists has published a pamphlet (#27) *Buying an Organ* by John Ogaspian and Carlton T. Russell which describes in some detail the characteristics of a well designed instrument.

The cavity of an auditorium, surrounded by floor, walls, and ceiling, acts upon tones generated within its confines. The sound of voices and organ will either be muffled or will be enhanced by the acoustical ambience. Consequently, it is of enormous importance to see that optimum acoustical conditions prevail in the church sanctuary. Perforated acoustical blocks, pew cushions, draperies, and carpets can dampen the enthusiasm of congregational singers.

In sanctuaries with good acoustics, the members of the congregation will feel uplifted when singing. They can hear one another easily; and, consequently, they will feel like a community of worshippers.

PROJECTS FOR IMPROVING HYMN SINGING

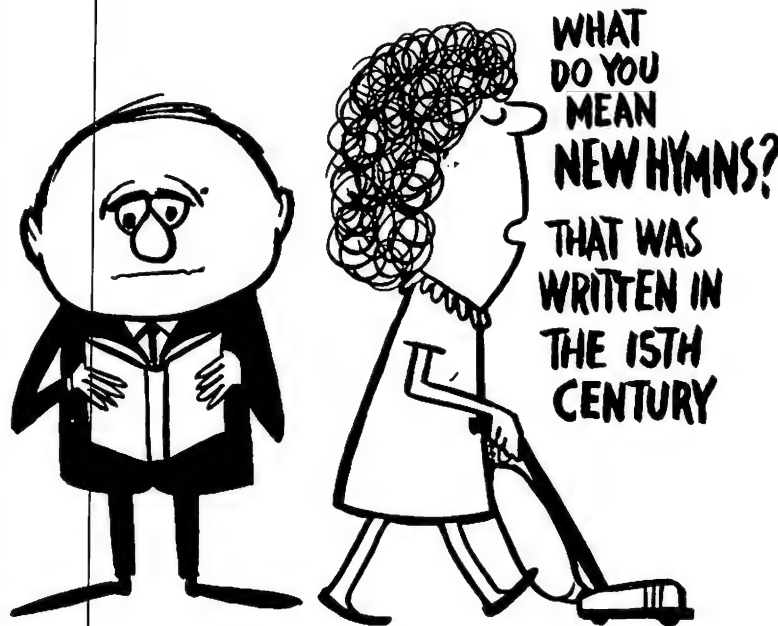
Here is a list of brief suggestions of projects, some of which might assist your congregation to move closer to the goal of superior hymn singing. They are offered simply to "prime the pump" of your class's thinking. Decide the ones which appeal to you and get to work!

—*Develop a hymn choir.* There may be a number of folk in your congregation who have neither the talent nor time to join the regular choir but would be willing once a month or so to meet for an hour and practice the hymns (especially the less familiar ones) scheduled for the next month. They would not sit as a group on Sunday morning but would exercise their influence and leadership from their usual location in church.

Incidentally, it might be a good idea for the regular choir also, from time to time, to move out of the choir stalls or loft and sit dispersed in the congregation.

—*Provide a permanent hymnology section in your church library.* Selecting some of the books suggested in the Bibliography of this text, donate hymn reference books to the church library and advertise their availability. Collections of hymn stories, histories of hymnody, and the periodical of the Hymn Society of America *The Hymn* would be excellent additions. The national office of The Hymn Society of America is located at Wittenberg University, Springfield, Ohio 45501. Also consider developing a lending library of hymn records.

—*Suggest the adoption of a Hymn of the Month or Season program.* Many congregations set up a program whereby a particular hymn (familiar or unfamiliar) is selected to be sung frequently during a month and emphasized in different ways. It is an excellent way to fasten a new hymn in the consciousness of your people.



—*Plan an all-request hymn sing.* Schedule an opportunity for people to sing the hymns they want to sing. They will enjoy this experience and it will cultivate the freedom to sing. You might also include some fun songs in this event.

—*Write and stage some hymn dramas and pageants.* As you learn the background of hymns, you can be alert to dramatization possibilities. Thomas Ken's writing the Morning, Evening and Midnight Hymns for the adolescent boys of Winchester College and printing them on broadsheets to be fastened on the walls in their dormitories and his later experience upbraiding the dissolute King Charles II are materials for drama or pageant.

"Hymns in Prison" might be the title for a pageant beginning with Paul and Silas in the Philippian jail. It could include Theodulph of Orleans singing "All glory, laud and honor;" John Bunyan in the

Bedford prison writing *Pilgrim's Progress* with its hymn "He who would valiant be;" James Montgomery, imprisoned twice in York Castle; and finally Dietrich Bonhoeffer in the Nazi Tegel Prison in Berlin.

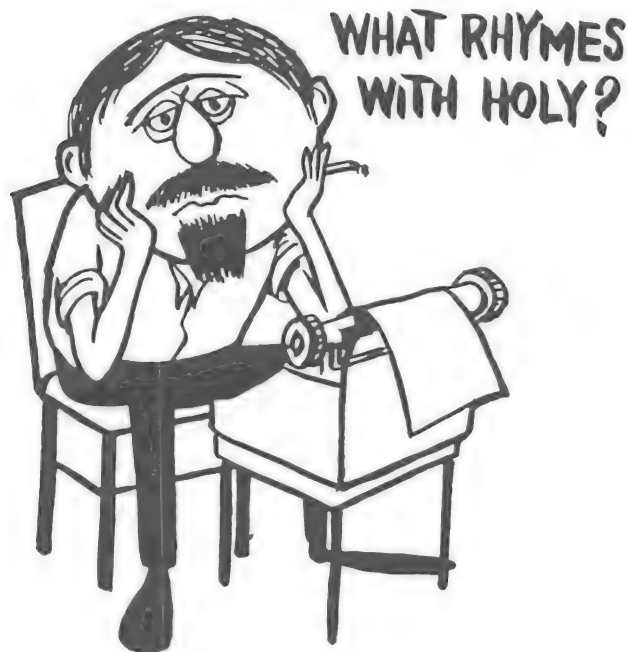
I know a youth group which developed a three-scene play based on Martin Luther's Christmas eve 15-stanza hymn "From heav'n above to earth I come"

—*Talk with your organist and minister about an occasional hymn orchestra.* Some organists invite as many members of the congregation as desire to bring their instruments to church for a rehearsal on the three hymns to be sung the next Sunday.

—*Assist your musician and minister in having a congregational hymn rehearsal.* The congregation deserves an opportunity to receive instruction in how to go about learning a new hymn and how to sing all hymns with greater insight and musicianship.

—*Urge the purchase by each family in your congregation of a hymnal for use in homes.* Congregational singing will be greatly improved if the members are encouraged to own a personal copy of the hymnal and to begin the profitable habit of reading hymns in private devotion. Family singing of hymns as table graces, the memorization of texts, and the playing of hymn tunes may also result from this private ownership.

—*Consider inviting members of the congregation to write hymns.* A committee could develop some guidelines as to topic, meter, length, etc. Some splendid hymns have evolved by this kind of stimulation. Not every hymn will be superb but some may be very worthwhile. After all, out of Charles Wesley's 6,500 hymns we now sing only a few dozen but they are gems.



—*Suggest using variation methods for hymn singing.* Instead of singing stanza after stanza in exactly the same way, consider an alternation practice. Here are several examples from a hymn festival order of service:

"Of the father's love begotten"

DIVINUM MYSTERIUM

1. All (seated)
2. Women
3. Men
4. All
5. Standing

"The King of love my Shepherd is"

ST. COLUMBA

1. All
2. Women
3. Canon (women begin—men follow one measure later)
4. Men
5. Canon (men—women)
6. All

—*Paste John Wesley's Directions for Singing on the flyleaf of the church hymnals. Here they are:*

1. Learn these tunes before you learn any others; afterwards learn as many as you please.
2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.
3. Sing all. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.
4. Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan.
5. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.
6. Sing in time. Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawing way naturally steals on all who are lazy; and it is high time to drive it out from us, and sing all our tunes just as quick as we did at first.
7. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward you when he cometh in the clouds of heaven.

The last five of the above directions have been printed on a sheet suitable for attaching to flyleaves of hymnals. They can be purchased in quantities from Outlook Publishers, 512 East Main Street, Richmond, VA 23219. A sample copy can be secured by sending your request with a stamped, self-addressed envelope.

—*In church bulletins or newsletters include occasional or regular brief narratives giving hymn backgrounds.* Here is a sample article written by Professor William R. Reynolds of Southwestern Baptist Theological Seminary. Permission has been granted to reprint this text in church bulletins or newsletters.

THIS IS MY FATHER'S WORLD

This is my Father's world,
 And to my listening ears,
 All nature sings, and round me rings
 The music of the spheres.
 This is my Father's world,
 I rest me in the thought
 Of rocks and trees, of skies and seas,
 His hands the wonders wrought.

In a time when space flights and satellites were fantasies in the minds of only a few, a Presbyterian preacher started congregations singing about the "music of the spheres."

Maltbie D. Babcock, a native of Syracuse, New York, was a handsome young man. At Syracuse University, he was a champion baseball pitcher and an outstanding varsity swimmer. His magnetic personality, his friendliness, and his high marks as a student made him a dynamic leader.

Following a distinguished ministry in Baltimore, Babcock was called to succeed Henry van Dyke as pastor of New York City's Brick Presbyterian Church. While on a Mediterranean tour 18 months later, he died in Naples, Italy.

Babcock's poetic verses were published in 1901, shortly after his sudden and untimely death, but it is thought this hymn had been written several years earlier.

Babcock's central theme in these lines is God the Father. The term "Father" is one of the names of God found in the Old Testament, but one that does not occur with great frequency. However, Jesus used this term for God almost to the exclusion of others.

Babcock not only sees the Father's hand in the "rocks and trees," "the skies and seas," "the morning light, the lily white," but he also sees the Father's hand in man's social and economic activities:

O let me ne'er forget
 That though the wrong seems oft so strong,
 God is the Ruler yet.

When we sing the hymn, we sing not only a song about nature, but also sing an articulate expression of unfailing trust in the ways and judgments of God.

—*In consultation with your minister, consider printing a new hymn in the bulletin to be sung by the congregation.* Here are four hymns, very different in emotion, which could be sung by congregations. Since the texts are under copyright, you must secure permission to reprint them. For the Hymn Society of America copyrights, their agent is the Hope Publishing Company, Carol Stream, Illinois 60188. You can either write or call 312-665-3200. For a minimal fee you will be given permission and a license number and instructions as to its use.

Proclaim New Hope through Christ Our Lord

Suggested tune: MIT FREUDEN ZART, 87 87 887

1. Proclaim new hope through Christ our Lord;
 The Savior now provides it.
 For future days, in plenteous ways
 Our hope in Him sustains us.
 And calls us to unwavering love,
 Commitment to those highest goals,
 And to the cause most noble.

2. Proclaim new power—a challenge strong
To draw upon the Spirit.
Great strength is ours to do his will
When we our weakness measure.
For who can know and who can see
What miracles may come to be
When in his power we labor?
3. Proclaim to all the Church of Christ—
The world awaits our witness!
O that we may, in every way,
Touch lives of those around us.
Responding to God's call this hour,
Enabled by the Spirit's power,
May we be Christ unto them.

Constance Cherry, 1982
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Lord when I stand, no path before me clear

Suggested tune: MORECAMBE, 10 10 10 10

1. Lord, when I stand, no path before me clear,
When every prayer seems prisoner of my pain,
Come with a gentleness which calms my fear,
Lord of my helplessness, my victory gain.
2. When all my prayers no answer seem to bring,
And there is silence in my deepest soul,
When in the wilderness I find no spring,
Lord of the desert places, keep me whole.
3. When the dark lord of loneliness prevails,
And, all defeated, joy and friendship die,
Come, be my joy, such love that never fails,
Pierce the self pity of my shadowed sky.
4. When as did Thomas I presume thee dead,
Feeling and faith itself within me cold,
Freshen my lips with wine, my soul with bread,
Banish my poverty with heaven's gold.

Herbert O'Driscoll, Bolzano, Italy, 1980
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By gracious powers so faithfully protected

Suggested tunes: WELWYN, DONNE SECOURS, AND INTERCESSOR, 11 10 11 10

1. By gracious powers so faithfully protected,
So quietly, so wonderfully near,
I'll live each day in hope, with you beside me,
And go with you into the coming year.
2. Yet is this heart by its old foe tormented,
Still evil days bring burdens hard to bear;
O give our frightened souls the sure salvation,
For which, O Lord, you taught us to prepare.

How to Develop Great Congregational Singing

3. And with this cup you give is filled to brimming
With bitter sorrow, hard to understand,
We take it thankfully and without trembling
Out of so good and so beloved a hand.
4. Yet when again in this same world you give us
The joy we had, the brightness of your Sun,
We shall remember all the days we lived through
And our whole life shall then be yours alone.
5. Today they burn, the warm and silent candles
You brought us in the darkness of the night;
When it is possible, again unite us.
We know that in our darkness shines your light.
6. Now as your silence deeply spreads around us,
O let us hear all your creation says—
That world of sound which soundlessly invades us,
And all your children's highest hymns of praise.
7. By gracious powers so wonderfully sheltered,
And confidently waiting come what may,
We know that God is with us night and morning,
And never fails to greet us each new day.

Dietrich Bonhoeffer, 1945

Bonhoeffer's New Year Message to his friends was smuggled out of prison. It was versified by Fred Pratt Green from the German.

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Christ, upon the Mountain Peak

Brian Wren

Peter Cutts
Shillingford

$\text{♩} = 60$

1. Christ, up - on the moun - tain peak stands a - lone
 2. Trem - bling at his feet we saw Mo - ses and
 3. Swift the cloud of glo - ry came, God pro - claim -
 4. This is God's be - lov - ed Son! Law and pro -

in glo - ry blaz - ing; Let us, if we
 E - li - jah speak - ing. All the pro - phets
 ing in its thun - der Je - sus as his
 phets fade be - fore him; First and last and

dare to speak, with the saints and an - gels
 and the law shout through them their joy - ful
 Son by name! Na - tions, cry a - loud in
 on - ly one, let cre - a - tion now a -

praise him. Al - le - lu - ia!
 greet - ing. Al - le - lu - ia!
 won - der Al - le - lu - ia!
 dore him. Al - le - lu - ia!

***Appendix: Hymns and Tunes Recommended for Ecumenical Use**

This extensive list of hymns and tunes was developed by the Consultation on Ecumenical Hymnody for the guidance of hymnal editorial committees and for use by local congregations. The denominations represented in the Consultation were Disciples of Christ, Protestant Episcopal Church, Evangelical Covenant Church of North America, Lutheran Church (Missouri Synod, American Lutheran Church, and Lutheran Church of America,) United Methodist Church, Moravian Church, United Presbyterian Church in the U.S.A., Presbyterian Church in the United States, Roman Catholic Church, United Church of Christ, and United Church of Canada.

This Consultation, working from 1968 to 1976, compiled this list of 227 hymns and tunes with the purpose of determining which hymns are common to our heritage, which hymns should by common consent be retained and which should be "retired," which tune should be used with each text, which is the best translation, and in some instances which stanzas should be used.

Excellent hymns by outstanding contemporary hymns writers like Fred Kaan (1929–), Brian Wren (1936–), and Fred Pratt Green (1903–) were omitted from this list, presumably because the Consultation on Ecumenical Hymnody thought that time was needed to determine which of their hymns have long lasting value.

The Hymn Society of America published the entire list in *The Hymn*, October 1977. This HSA listing includes the names of hymnals which were consulted and the location of the preferred text and tune. It should be stated that this list is not officially endorsed by the Hymn Society of America but was published as useful information. The October, 1977 issue of *The Hymn* is available from the National Office of the Society for \$2.50. The address: The Hymn Society of America, National Headquarters, Texas Christian University, Fort Worth, TX 76129.

I hope that leaders will employ this list to widen the hymn repertory of local congregations.

A charge to keep I have
A mighty fortress is our God
Abide with me
Ah, holy Jesus, how hast thou offended
All beautiful the march of days
All creatures of our God and King
All glory be to God on high
All glory, laud, and honor
All hail the power of Jesus' name
All my heart this night rejoices
All people that on earth do dwell
All praise to thee, my God, this night

BOYLSTON
EIN FESTE BURG
EVENTIDE
HERZLIEBSTER JESU
FOREST GREEN
LASST UNS ERFREUEN
ALLEIN GOTT IN DER HÖH
ST. THEODULPH
CORONATION
WARUM SOLLT ICH
OLD 100TH
TALLIS' CANON

All things are thine, no gift have we
 Alleluia, sing to Jesus
 Amazing grace
 Angels, from the realms of glory
 Angels we have heard on high
 As with gladness men of old
 At even, when the sun was set
 At the name of Jesus
 Away in a manger

Be thou my vision
 Before Jehovah's awful throne
 Blessed Jesus, at thy word
 Blest are the pure in heart
 Bread of the world in mercy broken
 Break forth, O beauteous heavenly light
 Brightest and best of the sons of the morning
 Built on a rock the church doth stand

Children of the heavenly Father
 Christ is arisen
 Christ is the world's true light
 Christ Jesus lay in death's strong bonds
 Christ the Lord is risen today
 Christ, thou art the sure foundation
 Christ whose glory fills the sky
 Come down, O love divine
 Come, let us join our cheerful songs
 Come risen Lord, and deign to be our guest
 Come, thou almighty King
 Come thou Fount of every blessing
 Come, thou long-expected Jesus
 Come unto me, ye weary
 Come, ye faithful, raise the strain

Come, ye thankful people, come
 Comfort, comfort ye my people
 Creator of the stars of night
 Crown him with many crowns

Dear Lord and Father of mankind
 Deck thyself with joy and gladness

Eternal Father, strong to save
 Eternal God, whose power upholds
 Eternal Ruler of the ceaseless round

Fairest Lord Jesus
 Faith of our fathers, living still
 Father eternal, ruler of creation

HERR JESU CHRIST, DICH ZU UNS WEND
 HYFRYDOL
 AMAZING GRACE
 REGENT SQUARE
 GLORIA
 DIX
 ANGELUS
 KING'S WESTON
 CRADLE SONG

SLANE
 WINCHESTER NEW
 LIEBSTER JESU
 FRANCONIA
 RENDEZ À DIEU
 SCHOP
 STELLA ORIENTIS
 KIRKEN DEN ER ET

TRYGGARE KAN INGEN VARA
 CHRIST IST ERSTANDEN
 ST. JOAN
 CHRIST LAG
 LLANFAIR
 REGENT SQUARE
 RATISBON
 DOWN AMPNEY
 GRAEFENBERG/NUN DANKET ALL
 SURSUM CORDA
 ITALIAN HYMN/MOSCOW
 NETTLETON
 JEFFERSON
 MEIRIONYDD
 GAUDEAMUS PARITER/ AVE VIRGO
 VIRGINUM
 ST. GEORGE'S WINDSOR
 PSALM 42
 CONDITOR ALME
 DIADEMATA

HERMAN
 SCHMÜCKE DICH

MELITA
 WELLINGTON SQUARE
 SONG 1

SCHÖNSTER HERR JESU
 ST. CATHERINE
 LANGHAM

Father, we praise thee, now the night is over
 Father, we thank thee who has planted
 Fight the good fight
 For all the saints who from their labors rest
 For the beauty of the earth
 Forth in thy name
 From all that dwell below the skies
 From heaven above to earth I come

Gentle Mary laid her child
 Give to the winds thy fears
 Glorious things of thee are spoken
 Go, tell it on the mountain
 Go to dark Gethsemane

God is my strong salvation
 God moves in a mysterious way
 God of grace and God of glory
 God of our fathers, whose almighty hand
 God of our life through all the circling years
 God of the fertile fields
 God the omnipotent! King who ordainest
 Good Christian men, rejoice
 Good Christian men, rejoice and sing
 Great God, we sing that mighty hand
 Great is thy faithfulness
 Guide me, O thou great Jehovah

Hail the day that sees him rise
 Hail thee, festival day
 Hail, thou once despised Jesus
 Hail to the Lord's anointed
 Hark a thrilling voice is sounding
 Hark the glad sound, the Savior comes
 Hark! the herald angels sing
 Here, O my Lord, I see thee face to face
 Holy God, we praise thy name
 Holy, Holy, Holy, Lord God Almighty
 Hope of the world
 How firm a foundation
 How lovely shines the morning star
 How sweet the name of Jesus sounds

I love thy kingdom Lord
 I sing the mighty power of God
 If thou but suffer God to guide thee
 I'll praise my maker while I've breath
 Immortal, invisible, God only wise
 In Christ there is no East or West
 In heavenly love abiding

CHRISTE SANCTORUM
 RENDEZ À DIEU
 GRACE CHURCH, GANANOQUE
 SINE NOMINE
 DIX
 SONG 34
 LASST UNS ERFREUEN
 VOM HIMMEL HOCH

TEMPUS ADEST FLORIDUM
 ST. BRIDE
 AUSTRIA
 GO, TELL IT
 GETHSEMANE/PETRA/REDHEAD 76/
 ST. PRISCA
 REX SUMMAE MAJESTATIS
 DUNDEE/FRENCH
 RESTORATION, CWYM RHONDDA
 NATIONAL HYMN
 SANDON
 HINMAN
 RUSSIAN HYMN
 IN DULCI JUBILO
 GELOBT SEI GOTT
 WAREHAM
 FAITHFULNESS
 CWM RHONDDA

LLANFAIR
 SALVE, FESTE DIES
 CONQUERER/O DURCHBRECHER
 ELLACOMBE
 MERTON
 RICHMOND
 MENDELSSOHN
 FARLEY CASTLE
 TE DEUM/GROSSER GOTT
 NICAEA
 DONNE SECOURS/GENEVA 12
 FOUNDATION
 WIE SCHÖN LEUCHTET
 ST. PETER

ST. THOMAS
 ELLACOMBE
 NEUMARK
 OLD 113th
 ST. DENIO
 MCKEE
 NYLAND

In the bleak midwinter
In the cross of Christ I glory
Infant holy, infant lowly

CRANHAM
RATHBUN
W ZLOBIE LEZY

Jesus, thou joy of loving hearts
Jesus Christ is risen today
Jesus, priceless treasure
Jesus shall reign
Jesus still lead on
Jesus the very thought of thee
Jesus thy boundless love
Joy to the world
Joyful, joyful we adore thee
Judge eternal, throned in splendor

SONG 5
EASTER HYMN
LINDEMAN
DUKE STREET
SEELENBRÄUTIGAM
ST. PAUL'S, KINGSTON
DAVID'S HARP
ANTIOCH
HYMN TO JOY
RHUDDLAN

Let all mortal flesh keep silence
Let all the world in every corner sing
Let all together praise our God
Let us break bread together
Let us with a glad some mind
Lift up your heads, ye mighty gates
Lo, he comes with clouds descending
Lo, how a rose e'er blooming
Look, ye saints the sight is glorious
Lord Christ, when first thou cam'st
Lord, dismiss us with thy blessing
Lord Jesus Christ, be present now
Lord Jesus, think on me
Love divine, all loves excelling

PICARDY
ST. TEILO
LOBT GOTT, IHR CHRISTEN
LET US BREAK BREAD
MONKLAND
TRURO
HELMSLEY
ES IST EIN' ROS'
BRYN CALFARIA
MIT FREUDEN ZART
SICILIAN MARINERS
HERR JESU CHRIST, DICH ZU UNS WEND
SOUTHWELL
HYFRYDOL

Make me a captive, Lord
May the grace of Christ our Savior
My God, I love thee not because
My shepherd will supply my need
My song is love unknown

CORONA
STUTTGART
KINGSFOLD
RESIGNATION
LOVE UNKNOWN

New every morning is the love
Not alone for mighty empire
Now thank we all our God

MELCOMBE
GENEVA
NUN DANKET ALLE GOTT

O be joyful in the Lord
O come, all ye faithful
O come, O come, Emmanuel
O day of God draw nigh
O for a thousand tongues to sing
O glad some light, O grace
O God of Bethel
O God of earth and altar
O God of love, O King of peace
O God, our help in ages past

ROCK OF AGES
ADESTE FIDELES
VENI EMMANUEL
ST. MICHAEL
AZMON
NUNC DIMITTIS
DUNDEE/FRENCH
LLANGLOFFAN
WILDERNESS
ST. ANNE

O God thou faithful God
 O holy city, seen of John
 O Holy Spirit, by whose breath

O how shall I receive thee
 O little town of Bethlehem
 O Lord of heaven and earth and sea
 O love, how deep, how broad, how high
 O Master, let me walk with thee
 O my soul, bless God the Father
 O perfect love, all human thought
 O sacred Head, now wounded
 O sons and daughters
 O Spirit of the living God
 O splendor of God's glory bright
 O worship the King
 Of the Father's love begotten
 On Jordan's banks the Baptist's cry
 Once in royal David's city
 Open now thy gates of beauty
 Our Father, by whose name
 Out of the deep I cry

Praise God from whom all blessings flow
 Praise, my soul, the King of heaven

Praise the Lord, his glories show
 Praise the Lord! ye heavens adore him
 Praise to God, immortal praise
 Praise to the Lord, the Almighty
 Rejoice, rejoice believers
 Rejoice, the Lord is King
 Renew thy church
 Ride on, ride on in majesty

Savior, again to thy dear name we raise
 Shepherd of souls, refresh
 Silent night
 Sing praise to God, who reigns above
 Sing to the Lord of harvest
 Sleepers, wake! the watch are calling
 Son of God, eternal Savior
 Spirit divine, attend our prayers
 Stand up and bless the Lord
 Strong son of God, immortal love
 Sun of my soul

Take my life and let it be consecrated
 The Church's one foundation
 The day of resurrection

DARMSTADT
 SANCTA CIVITAS
 VENI CREATOR, KOMM, GOTT
 SCHOPFER

Tune: undecided
 ST. LOUIS
 ES IST KEIN TAG
 DEO GRACIAS
 MARYTON
 STUTTGART
 PERFECT LOVE
 PASSION CHORALE
 O FILII ET FILIAE
 MELCOMBE
 PUER NOBIS
 HANOVER
 DIVINUM MYSTERIUM
 WINCHESTER NEW
 IRBY
 NEANDER
 RHOSYMEDRE
 AUS TIEFER NOT SCHREI

OLD 100TH
 PRAISE MY SOUL, OUR LADY,
 TRONDHJEM
 GWALCHMAI
 AUSTRIA
 SONG 13
 LOBE DEN HERREN
 VIGIL
 DARWALL'S 148TH
 ALL IS WELL
 THE KING'S MAJESTY

ELLERS
 ST. FLAVIAN
 STILLE NACHT
 SEI LOB UND EHR
 WIE LIEBLICH IST DER MAIEN
 WACHET AUF
 IN BABILONE
 GRAEFENBURG/NUN DANKET ALL
 FESTAL SONG
 SONG 34/ANGEL'S SONG ASTELPAH
 HURSLEY

PATMOS
 AURELIA
 HERZLICH TUT MICH ERFREUEN

The day thou gavest, Lord, is ended
 The duteous day now closeth
 The first Noel
 The God of Abraham praise
 The head that once was crowned with thorns
 The King of love my shepherd is
 The King shall come when morning dawns
 The Lord's my shepherd
 The Lord will come and not be slow
 The strife is o'er, the battle done
 There's a wideness in God's mercy
 Thine arm, O Lord, in days of old
 Thine is the glory
 This is my Father's world
 This joyful Eastertide
 Thou art the way, to thee alone
 Thou Judge, by whom each empire fell

Thou whose almighty word
 Through all the changing scenes of life

Watchman, tell us of the night
 We plough the fields and scatter
 We praise thee, O God our redeemer
 Were you there when they crucified my
 Lord?

What child is this
 What God has done is rightly done
 What star is this
 What wondrous love
 When all thy mercies, O my God
 When I survey the wondrous cross
 When morning gilds the skies
 Where charity and love prevail
 Where cross the crowded ways of life
 While shepherds watched their flocks

Ye servants of God, your master proclaim
 Ye watchers and ye holy ones

COMMANDMENTS
 INNSBRUCK
 THE FIRST NOWELL
 LEONI/YIGDAL
 ST. MAGNUS
 ST. COLUMBA
 CONSOLATION
 CRIMOND
 OLD 107TH
 VICTORY
 GOTT WILL'S MACHEN
 ST. MATTHEW
 JUDAS MACCABEUS
 KENTUCKY 93RD
 VRUECHTEN
 DUNDEE/FRENCH
 NUN FREUT EUCH/ES IST GEWISLICH AN
 DER ZEIT
 ITALIAN HYMN/MOSCOW
 IRISH

ABERYSTWYTH
 WIR PFLÜGEN
 KREMSE

WERE YOU THERE
 GREENSLEEVES
 WAS GOTT TUT
 PUER NOBIS
 WONDROUS LOVE
 WINCHESTER OLD
 HAMBURG
 LAUDES DOMINI
 CHRISTIAN LOVE
 GARDINER/WALTON/GERMANY
 WINCHESTER OLD

LYONS, LAUDATE DOMINUM
 LASST UNS ERFREUEN

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The American Guild of Organists, 815 Second Avenue, Suite 318, New York, N.Y. 10017.

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